

CLAY GEERDES'



"I was a guest at PRATO III Italian convention last Feb along with Will Eisner, Howie Chaykin & Gray Morrow; Joe Parente, Pete Maresca & Phil Seuling brought displays and films. The artists had 20 pieces each mounted by a gallery in Prato, each artist in his own room. It was the most beautiful, Professional, well-lighted display of comic art work I had ever seen. Joe Parente's Golden Age originals were at a separate gallery, a high-tech masterpiece of modern Italian design which had been built around a 15th Century well which was still intact in the basement gallery. The contrast was telling, especially to put Golden Age comics up by the well and light them with modular stainless steel lamps.

"As the only representative of American ugs, I had to fall back on my "historical" role as a member of Air Pirates, which was just ducky with the Italians. They were all hungry for news of the Disney wars, taking it all much more seriously than the Americans. Thank God, at last a hero.

"The convention did indeed treat us all like heroes with lavish hospitality and few demands. I gained ten pounds in ten days and Seuling would have gained 20 but unfortunately he was ill or he would have had to pay his excess baggage on return. We all had t-v interviews, printerviews, bookerviews, drew endless sketches and hung out in Florence museums and shops as much as

ADULTS ONLY!! THE COLLECTOR'S GUIDE TO NEWAVE COMIX



© COMIX WORLD - 1981 7x8 1/2" 24 PP.

COMIX WORLD 162. January 1, 1981. © CLAY GEERDES, BOX 7081, BERKELEY, CA 94707. World Rights Reserved. \$10 for 48 issues. Logo: Gary Hallgren. Her name is Mustang Sally and you can read two pages about her in color in each issue of SWANK this year. The feature, writes Hallgren, will depict "the antics of the stable of girls at Rancho Mustango, a legal bordello in Nevada. The heavy is the sheriff who has the whore house under his jurisdiction." Gary just completed a series of gum cards for TOPPS, entitled WEIRD WHEELS.

possible. Local fandom would have had us up 24 hours yakkin' and sketchin'. Swell folks. . . They had mounted still another display of original art (in its own separate gallery in Prato) by all the best young Italian "amateur" comic artists. This display was sobering. Young Americans had better get down and get busy. These guys were good!" -GARY HALLGREN Sept. 10, 1980.

Dan O'Neill showing up in the San Francisco CHRONICLE lately. A strip entitled simply "O'Neill" in Sunday, 12-28-80.

It's rumored that PENNY-ANTE REPUBLICAN will return.

NEW FROM COMIX WORLD

THE COLLECTOR'S GUIDE TO NEWAVE COMIX. \$2.41 pp. \$4.90 (Europe)
TELEPATHIC SEX .50 + stamp
FRIED BRAINS 3 .50 + stamp
MONGOLOID VISION (mini) \$1.00 pp.
CHUCK CHICKEN AND BRIAN BRUIN (tab/Mike Turville) \$1 pp.

IT'S AMUSINGLY DEPRESSING! OR... DEPRESSINGLY AMUSING!?! AW, WHO CARES? IT'S... &

USELESS

a new 8 pager by jim sienderoy

AVAILABLE FROM COMIX WORLD-BOX 7081 BERKELEY, CAL. 94707 for 50¢ and a stamp



Harlan Ellison was coming to Berkeley and the groupies began lining up outside THE OTHER CHANGE OF HOBBIT nearly an hour early. It was December 13, 1980. A bit smoggy, but a nice day. Hundreds of Christmas shoppers clutering up Telegraph Avenue. Lots of street musicians smiling, their guitar cases laden with bills and change. Ellison was a few minutes late, but none of the faithful had stirred. They knew they could count on him for their hit, knew that he would have smiles and insults to go around. Insult was his thing long before punk made it chic. Onstage for nearly two hours at Space Con a couple of years ago, Ellison made mincemeat of the trekkies and their slavish adoration of what was, in his estimation, boring space opera. At the Hobbit, Ellison signed endless copies of his latest anthology, SHATTERDAY, along with several million paperbacks and magazines. At times, he took a break to stand up and stomp on a STAR TREK novelization, light up his pipe (which tasted better when he was informed of Berkeley's no smoking in bookstores law), chat with old friends like Chelsea Quinn Yarbro, and share feelings about issues like capital punishment and television-writing. Asked about the I, ROBOT project, he said, "How do I know what Warner Brothers is doing? It's sitting there. Everytime they think about 31 million dollars, there's an outbreak of muscle-twitching." The fans went around and around. Many went through the line several times, each time with another four or five books. Ellison's left-handed scrawl became less and less legible as the time passed. He drank perrier and lemon, accepted compliments, shook a lot of hands, smiled at this, insulted that--"Don't sell them that book (a paperback he disliked). I always hated that book." He praised the fans who bought his new hardback and put down those who brought in their old paperback copies of DANGEROUS VISIONS and DEATHBIRD STORIES. It was all in fun. He seemed in a good mood and pleased that so many people turned out for his autograph party. -CLAY GEERDES

A COMPLETE SET OF 1980s COMIX
WORLD NEWSLETTERS MAILED FLAT \$5

CHUCK AND BRUNO READING CLAY GEERDES'
COMIX WORLD



COMIX IN JAPAN

"There are no underground comix as we know them, because 1) Japanese comix deal with a broad base of themes and sell regularly to all ages. Those aimed at a specifically older audience have condom jokes, plenty of nudity and sex--but no pubic hair. Drives you crazy. Large bookstores carry U.S. PLAYBOY, but the centerfold always has these disappointing scratches. They have people at the post office who do nothing but scratch snatch. 2) The Japanese are tougher, mucho, on drugs than the U.S.--cf. Paul McCartney's bust. There is some grass growing around, of course, but it's much more secretive. Since the Japanese only had a copycat student movement, there's really no counterculture for such things to come out of. 3) The Japanese are collective, whereas, we are individualistic. Tokyo is a very fashion-conscious city, perhaps more so than Paris. Non-conformity is not admired. Magazines do not run to satire. Comics are sold to all ages."

-Brad Walker. Oct. 26, 1980.



From Jerry Goebert, 125 S. Main St., Greenburg, PA 15601.
Also Available: THE GREASING OF BILLY CHARTER. 50¢.

COMMIE COMIX!
2 ZLOTY
(50¢)

Poleing Together

STORY: JERRY GOEBERT & ALEX TAMSULA
ART: MARC MYERS

A BLUE MOON PRODUCTION



A NOTE ON ADVERTISING: Some of you guys out there need to take stock of your ads. Remember the ad represents you to your potential reader. Your ad should be clean and neat and legible. If your reader can't read it, is he likely to buy anything from you? No. I've found in my own experience with advertising that a larger ad pays off. Small ad, small return. Take your time with it. The art on an ad should be as good as anything in your comic. Our NEWAVE GUIDE should serve as a text for some of you. Pick the best and most effective ads; they should be your guide for the 1982 edition. C.G.



COMIX WORLD 163. January 15, 1981. © Clay Geerdes, Box 7081. 94707. Subs: U.S. \$10 for 48 issues. Europe \$14 for 48 issues. Logo by Clifford Neal, publisher of Dr. Wirtham's Comix and Stories.* New comix out this week include DOPE COMIX 4, and CRYSTAL NIGHT. I'll have preview shots next ish. DR. ATOMIC and the other Last Gasp Comix should be in by now. No one works over the holidays so we go through this routine every year. Comix are promised for Christmas and they don't get done. In CW 154, I'll run an interview with Joyce Farmer. Joyce is now full owner of Nannygoat Productions. She bought out her former partner, Lyn Chevli. The comic is TITS 'N' CLITS 6 and I'll preview it with the interview.* Would you believe the 22nd issue of Bruce Duncan's TELE-TIMES has 228 pages? It's a mag all collectors will want. Bruce interviews Kim Deitch and Bruce Simon and runs art by both cartoonists. You get it from Bruce. Berkeley Inn Hotel, Room 414, 2501 Haste, Berkeley CA 94704. It's \$1 and \$1.50 postage. Yep, these are the times when it costs more to mail something than the cover price.* SAN DIEGO CON will be back to the El Cortez Hotel this summer. I'll be down for that and want to get together with any of you newavers. I hope we can have a panel or some kind of discussion dealing with what it is we have been doing the past couple of years. Maybe some of you who are in San Diego can work this out. Be nice if we had a newave section in the art show to offset all that superhero and fantasy stuff.* THE MONDAY FUNNIES is a mag you can get from Pastime Publications, P. O. Box 19818, Portland, Ore 97219. #2 is out. 75¢pp. Blue, brown, and orange overlay on the cover. 16pp. 7x8 1/2". Art by Lyn Stone, J. Dana Haynes, and Rick Rudge.* The first mini of 1981 is Par Holman's GOONEY TUNES (see back page). 50¢/stamp from CW. There are a couple of dozen books in various stages of completion and they'll probably come out thick and fast now that the holidays are over. I was in Southern California over Christmas and I had a chance to visit with Valentino (YER BASIC COMIX). After a little rest, he's back at the drawing board working on a new Kid story.* THE COLLECTOR'S GUIDE TO NEWAVE COMIX is out and you can get yours from me for \$2.41 if you order now. I've had a lot of extra expenses on the project and I may raise the price later.



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CHAS. BALUN'S DUCK STUDIOS

QUALITY COMIX
SINCE 1970

ORIGINALS FOR SALE!

(REASONABLE)

R = 5 1/2" x 8 1/2" format

M = mini comic

OP = out-of-print

- DOGBREATH-1971 R 16pp OP
- SMOKE THIS BOOK-1971 R 16pp. OP
- ANAL REPULSION-1972 4 pp. OP
- MIGHTY HIGH-1973 M 8pp. OP
- MIGHTY HIGH FUNNIES-1974 R 24pp *
- MIGHTY HIGH COMIX-1975 R 32pp. *
- VAN BOOGIE COMIX-1975 R 12 pp. OP
- AMABOLIS INSANIA-1975 R 24 pp. *
- P.6 "DUCKS DELUXE" published by CURT METZ
- SPAZ 1-1975 M 8pp. OP (* = limited availability)
- SPAZ 2-1977 M 10pp. *
- MIGHTY SPAZZY-1979 M 12pp. *
- MR. HOSTILE-1980 M 10pp. 50¢

CHAS. BALUN • 1943 PARK AVE. • EUGENE, ORE. 97404

Comments: Ray Storch said the dinner given Dec. 27 in Santa Barbara for Bill "Katy Keene" Woggan was a big success. A lot of the people who contributed fashion ideas over the years were there. Katy fandom is bigger than you think. * U-C's campus comedian Stoney Burke is back doing his noon-time shows at Sproul. He sez "There is no new wave. Society's abscesses spouting rebellion. Nothing new about that." Newave is not New Wave.

VOTKOMICS PRODUCTIONS

315 NEBRASKA AVE.
LORAIN, OHIO 44052

LISTED BELOW ARE ALL THE MINIS I HAVE AVAILABLE IN CHRONOLOGICAL ORDER. IF IT ISN'T LISTED ON THIS PAGE, IT'S NO LONGER AVAILABLE!!

OOMPA #4 ONE OF MY FIRST ATTEMPTS AT PUBLISHING. PUT OUT IN MY LAST YEAR OF HIGH SCHOOL. THIS ISSUE WAS BANNED BY SCHOOL OFFICIALS. SEND \$1.00

COMIX CONVENTION #1 I THOUGHT IT WAS A GOOD IDEA... ONLY 25¢
LOW BUDGET FUNNIES #2 ONLY 25¢
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TIMES R-TUFF #1 WITH FOSTER, FULLER, VALENTINO, VOJTKO AND WHITNEY. YOU'LL LOVE IT! \$1.50 POST PAID.

EACH ORDER MUST CONTAIN A CURRENT U.S. POSTAGE STAMP! EXAMPLE: ONE BOOK, ONE STAMP, TWO BOOKS, TWO STAMPS, AND SO ON.

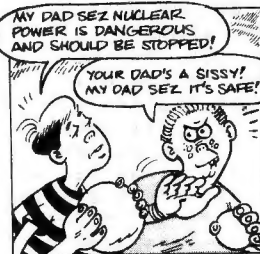


©1980 BLUE MOON PRODUCTIONS

If you're in the mood to draw, CW can use lots of panels for upcoming issues of BABYFAT and FRIED BRAINS. You'll get at least 20 copies and your original artwork returned. Both these titles use illustrated weird news or history items. BABYFAT is themeless. I'll consider other material for a magazine I'll be publishing this year. For it, artwork must be 5 1/2 x 8 1/2". I'm looking for stories 2-4 pp long. SASE. This offer is only open to members of Comix World. If you haven't checked out the minis yet; order the MINI-CATALOG for 1980. 50¢/stamp. 32 covers are reprinted in this publication and the art will give you an idea of the range and scope of the project. What we are going is only for adults. C.G.

FROM
GOONEY TUNES
(HOLMAN ART)
50¢/STAMP
CW, BOX 708/
94707

FROM
THE GREASING
OF
BILLY CHARTER
(BRINKMAN ART)
50¢/STAMP
JERRY GOEBERT
125 S. MAIN ST.
GREENSBURG,
PA 15601.



FIND OUT WHAT'S BREWING IN COMIX WORLD

BY CLAY GEERDES



COMIX WORLD 164. February 1, 1981. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$10 for 48 in U.S.A. Europe: \$14 for 24 issues. Logo by Joyce Farmer, co-creator with Lyn Chevli of TITS 'N' CLITS COMICS. Ms. Farmer recently took complete control of NANNYGOAT PRODUCTIONS, buying out Lyn Chevli. TITS 'N' CLITS was the first comic book to be written, drawn, and published entirely by women (the first women's comic, IT AIN'T ME BABE, was published by Ron Turner.). Its scatological bent resulted in rejection by many buyers, but T&C found its audience over the years and has continued to sell well. T&C 6 has just come out and COMIX WORLD interviewed Joyce Farmer.

Joyce, I've heard T&C called women's porn. Give me your reaction to that. How did you get into "dirty comix"?

"I have never heard a woman actually say T&C was pornographic. Many "feminists" who own women's bookstores refuse to carry T&C because it shows cocks, men, and heterosexual activities. We originally published T&C as a knee jerk reaction to ZAP. We wanted to do sexual/menstrual stories from a woman's point of view. If that's porn, it's in the eye of the beholder."

What was the general reaction to those early issues?

"Disgust. One Los Angeles FREE PRESS columnist said 'A cunt is something you put something into, and not for anything to come out of.' Our distributor bought 5,000 copies of #1 almost immediately. The Orange County District Attorney's office made an unsuccessful stab at prosecuting us for obscene material (publishing it, that is). Women either loved it for the new view they got of themselves or hated it because we brought mens-

trual blood out for everyone to look at. I liked what we were doing, hated the bad artwork, and soon realized that the book alienated a lot of people who were unwilling to look at their hangups. A lot of people bought it though; we sold our print run in a year."

This resulted in your becoming a business--

"We were able to keep producing comix (as opposed to a one-shot deal) for several reasons. As we did not depend on the comix for income, we were able to take the money from the sale of one book and pay for printing the next. Since we wrote and drew the book, we didn't have to pay any artists until T&C3. We didn't pay ourselves except to buy plane tickets to San Francisco conventions."

What is the top selling point of T&C?

"It almost doesn't matter what we put inside a title like T&C. The book sells because of the cover."

Why have you turned over publication of T&C to Last Gasp?

"It's always preferable for the artists and authors to maintain control of a publication as long as they don't get out on some esoteric limb and lose their sales appeal. That's where an outside publisher can help prevent economic disaster. We always tried to keep our (theoretical) audience in mind. Last Gasp has published the last two issues of T&C mainly because it is difficult to deal with printers here in Southern California. We don't have enough volume in books to publish economically."

You did some artwork for some of the issues of WIMMEN'S COMIX, didn't you? What finally happened to that title?

"Wimmen's Comix didn't sell fast enough, though Last Gasp tried to make it worth the expense of continuing the line. All the artists had to be paid royalties. There was a fair amount of crazy-making in dealing with artists who were not business-minded and were often inexperienced in publishing. Paranoia, justified or not, ran rampant. I encouraged them once to band together and publish WIMMEN'S themselves, but as a group they didn't want to take the risk. Each of the women was doing other things; WIMMEN'S wasn't their main focus; there wasn't enough money in it to justify the risk, etc. Some of the group would have liked for Nannygoat to publish the title, but we didn't have the capital, and we preferred to put our money into T&C."

You and Lyn have children. What affect did T&C have on them?

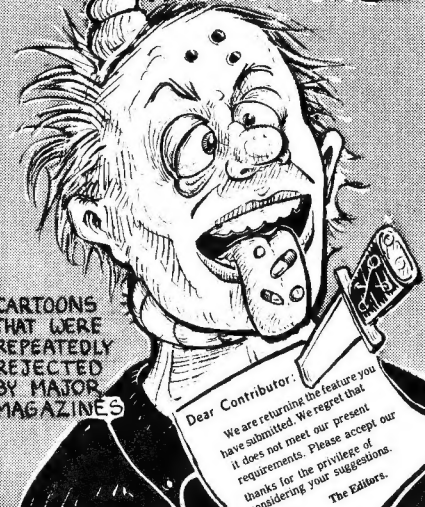
"My son was 13 when I got into comix, and he loved it. It was a status symbol among his high school friends and even a few of his teachers. My comic collection is drastically incomplete today because Paul and his buddies nipped so many copies of Slow Death, Snarf, etc. He never objected to being one of the characters because the story was either true (and funny) or was only my made up fantasy about him. I never used his name and he wouldn't have wanted me to because some of the stories were not flattering. He took it all in stride. Lyn's daughters, on the other hand, were rather embarrassed about our work. They were into the social activities at their high school and they wanted a regulation mum. Paul never objected to my personal life or my work."

What is your attitude toward violence?

"I don't like it. I think that violence begets violence. I don't know enough about the subject of violence and pornography to comment on that. It saddens me that anyone might get off on seeing

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Vol. I
50¢ Collections of Rejections*



*** CARTOONS THAT WERE REJECTED BY MAJOR MAGAZINES**

Dear Contributor:
We are returning the feature you have submitted. We regret that it does not meet our present requirements. Please accept our thanks for the privilege of considering your suggestions.
The Editors.

50¢ / STAMP FROM:
DAVID MILLER, 2013 RILEY CT.
APT. 7, CONCORD, CAL. 94520

the satirical rag we are. There is a plethora of seriousness in the world, sad to say.
Too true.

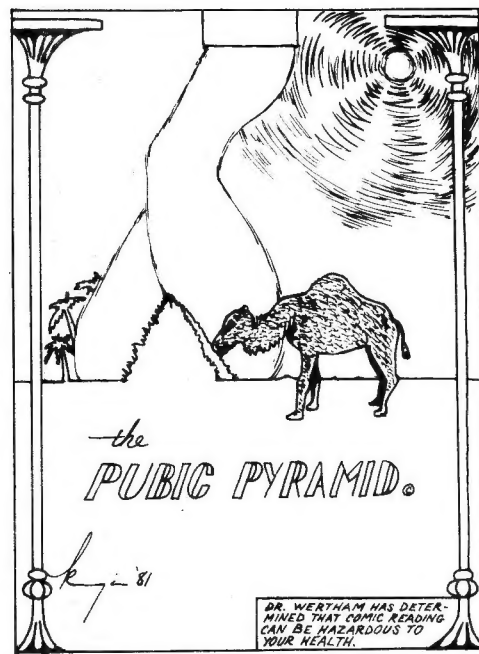
December 30, 1980.

Joyce Farmer did the cover for BABYFAT #20. 50¢/stamp from CW. Other new minis are:

LOW GRADE 1, Dale Oliver's first solo for CW. Dale has contributed to BABYFAT and a number of minis to come out later this year. He lives in Michigan. LOW GRADE is 50¢ from CW.

THE PUBIC PYRAMID is T. A. Kaegin's first solo for CW. A unique mini in a style reminiscent of Heinrich Kley. It's 50¢/stamp from CW.

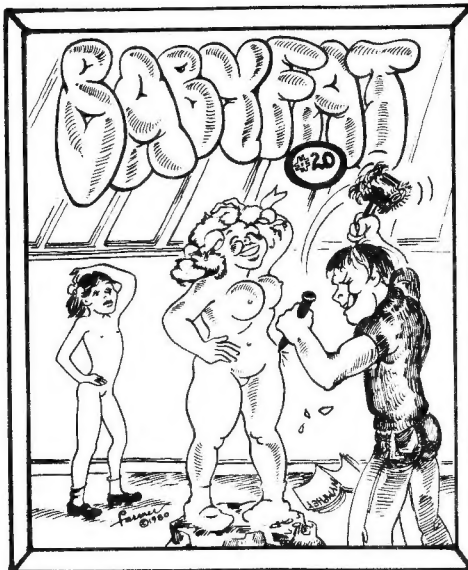
KITTY LITTER COMIX. This sexy little right-pager marks R. C. Harvey's debut in the mini-world. His panels appear regularly in the men's slicks. 50¢/stamp from CW.



women tied up and bruised, etc. but I, like so many other comic lovers, like S. Clay Wilson's work, so where does that put me?"

I heard you were going to change your title. What made you change your mind?

"T&C6 was going to be called CLITS UP! but we decided not to change titles in the middle of a series. The word "Tits" seems to offend many women, even when they understand the satire intended, so we were looking for a more "feministically correct" title. Why, oh, why do so few people see us for



UPCOMING UNDERGROUNDS: DOPE COMIX 4, TITS N CLITS 6, COMMIES FROM MARS 3, COCAINE COMIX 2, SAN FRANCISCO COMIC BOOK 6 (a title which may go twice yearly under the editorship of Gary Arlington), DOPIN' DAN 4, DR. ATOMIC 6, and Hunt Emerson's THUNDERDOGS. ANARCHY 3 is in the planning stages, along with a new issue of SLOW DEATH (good year for this title--assume you saw the Cardiac Follies (known euphemistically as an "Inaugural Gala"). If that's entertainment, we're all in trouble. Best laugh: Frank Sinatra singing "Nancy with the Reaganface." Political cartoonists are going to have a ball with this gang. How about Osmond calling the President Ronnie? What a comedy.

LOW GRADE

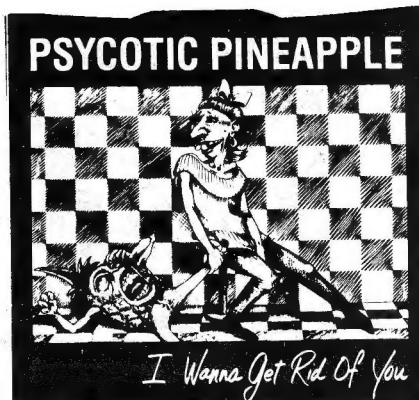
MINI COMIX SERIES



David Miller, known to many of you by his work in COSMIC CIRCUS and various CW minis, has solved the problem of what to do with your magazine rejections. Reduce them and publish them in mini form. His first COLLECTION of REJECTIONS is out and it's fine work. Dan Taylor is up to BOOK OF ART 11. That's 75¢/stamp (16pp mini) from him at 1833 Guntle Rd. New Lebanon, OH 45345. SPACEVARMITS COMIX is 50¢/stamp from Ken Fletcher, 341 E. 19th St., Minneapolis, MN 55404.* Up in Canada, Kenny Moran is out to make his rep with barbarians and semi-nude women. WORLD OF ELZON is \$2 pp from him, 216-B Sherbrook St., Winnipeg, Manitoba, Canada R3C 2B6.

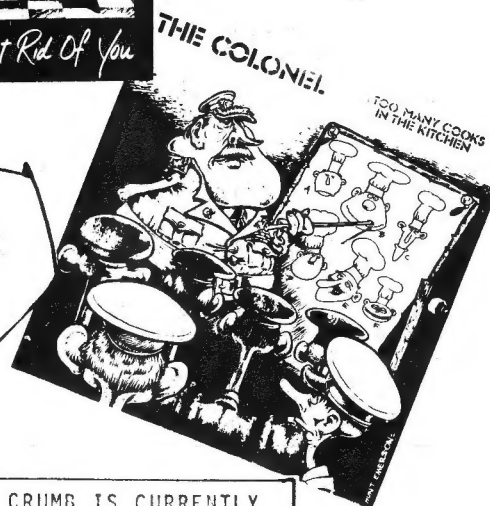
If you wonder what the whole mini-scene is all about, you can find out for \$2.41, the price of THE COLLECTORS' GUIDE TO NEWAVE COMIX. From me.





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BERKELEY'S
PSYCOTIC
PINEAPPLE &
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COMIX WORLD 165.

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Rights Reserved.
\$10 for 48 issues.
\$14 for 24 air to
Europe. Logo by
Valentino & Diane.
They're getting
married on the
4th of July.* It
looks like Hunt
Emerson is back
into comix. The
drawing here is
from KNOCKABOUT



COMICS 1, a nice ug which features the work of Emerson, Suzy Varty, Melinda Gebbie, and S. Clay Wilson. This one is from London.* Newest CW mini-comix are Jim Siergey's ANUS 'N' ANDY and Jane Oliver's DANCE OF DEATH. Each 50¢/stamp. NOTARY SOJAC out by Jim Ryan, 102 S. Lake Ave, Albany, NY 12208. 50¢/stamp. mini.* A 16 pp mini out by Will Meugniot. LOST LOVES is his tribute to the pulp heroines. Fine cheesecake art. 75¢/stamp, 13906 Ventura Blvd, Suite 170, Sherman Oaks, CA 91423.* Dan O'Neill strip running regularly in CHRONICLE Sunday Punch.* Gary Hallgren's MUSTANG SALLY does in Ronald Reagan in March

HOWARD RACED TO THE FRONT DOOR AND POUNDED. A LADY ANSWERED.



SWANK. If you like the work of R. C. Harvey who did KITTY LITTER, see latest issues of CAVALIER and DUDE. In my next issue, Harvey discusses his drawing techniques.* OVERLOAD 4 has a lot of nice art and an extensive interview with John Pound (his latest painting is the cover of the new COMMIES FROM MARS). \$2.50 pp from Don Chin, 1951 Quaker, Eureka, CA 95501. Art by Sam Wray, Al Sirois, John Cosgriff et al.

ROBERT CRUMB IS CURRENTLY EDITOR OF WINDS OF CHANGE. BELOW IS HIS CHRISTMAS COVER. CENTRAL IS NEWEST CHARACTER, MR. APPROPRIATE.



Vol. II, No. 4

YOLO COUNTY, CALIFORNIA

December-January, 1980-81



Merry Christmas
from Mr. Appropriate and his minions

The ZIPPY strip to your right could be running in your local college or ug paper. To help you arrange that, Bill Griffith has formed his own syndicate. Write to ZIPSynd, Bx 40474, San Francisco, CA 94140.* From Brad Foster, THE ETERNAL CONFLICT, a 12 page mini. 65¢ pp. 4109 Pleasant Run, Irving, TX 75062. FEVER PITCH 5 is in the works.* From T. A. Kaegin, FEMALE: A MONSTER AMONG MEN, a 64pp illustrated novel inspired by Mary Shelley's FRANKENSTEIN. \$3 pp. 2607 Le Blanc Ct. #4, Louisville, KY 40206.* A nice story by Jay Kinney in the latest CO-EVOLUTION QUARTERLY.* Interesting to note in a country where a "moral majority" plans to take over the government via pure wealth that the most popular television character is a Texan who systematically breaks all the commandments--whozzzat? J. R. Ewing. He's the guy in the whisky ad.* Where's the underground these days? Well, the tone of newwave musiczines reminds me a lot of the early L. A. FREE PRESS and EAST VILLAGE OTHER. In CREEP 5, you'll

ZIPPY

I'M PRETENDING TO TIP DANCE AROUND AND AROUND FRED ASTAIRE WHILE HE DOES HIS THINGS!!

EH??

NOW, I'M PRETENDING THAT CHINESE TROOPS INVADDED THE SOUTH BRONX TO PUNISH CROOKED DING DONG DEALERS!!

NOW, I'M PRETENDING THAT FRED ASTAIRE IS TIP DANCING AROUND THE SOUTH BRONX DRESSED UP AS A CHINESE COMMANDER DING DONG DEALER!!

I'M... HUH??

NOW, I'M PRETENDING THAT A CHINESE TEK COLLECTOR IS LOST IN THE SOUTH BRONX AND IS ABUSED BY FRED ASTAIRE AND THREE THOUSAND TIP DANCING PUNISHED DING DONG DEALERS!!!



"A PRETENTIOUS GUY"

©1981 Bill Griffith

find an interview with Bill Griffith. In an issue of THE FINAL SOLUTION (out of New Orleans), there is some fine artwork by Ray "Alien Nation" Weiland.* Frankenstein gets around. He's influential in the upcoming "Sweet Chastity" a new color comic strip by the guys who did WICKED WANDA. In PENTHOUSE this Summer.* I need panels for BABYFAT and FRIED BRAINS so get to those drawing boards.* Next issue I may have some info on those new ugs we've been waiting six months for.

-Clay Geerdes

THE FOLLOWING COMIX ARE FOR SALE FROM: DOUG HANSEN- PO BOX 2027
PESNO, CA 93701

AARDVARK PAPERS
AARDVARK #2- 1976
ABYSS #1 - 1976
ALL CANADIAN BEAVER COMIX #1 - 1973
Pub. by Georgia Straight
ALL DUCK - 1972- Co. & Sons
AMAZING DOPE TALES #1
BEAT IT #1 - Big Toe Press
CAN O' BEANS #1
CAN O' BEANS #2
CHOICE MEATS #2 - 1st ed. Black
background on cover
COME OUT COMIX - 1974
COMIC BOOK #1 - Progressive Energies
Publishing
COMIX TRIP #1
COMPOST COMICS
DAS KAMPP - 1977 collection - Bode
DIRTBALL Funnies - 1972-(Spot on
cover from price tag sticker)
DORRGSHEET DIGEST - Shaw & Pound
EARTH ISLAND - 1970 - Magazine with
Crumb cover
EBON #1 - S.P. Comic Book Co.
ENIGMA - 1973
ETERNAL TRUTH - 1974- Sondag Funnies
Corp.
INCREDIBLE FACTS O' LIFE Funnies
PANTAGOR #1 - 1970
PANTAGOR #2 - 1972
PANTAGOR #3 - All color
PANTAGOR #4 - All color
PELCH - 1975

FIRST KINGDOM #1 - 1st ed.
FOOD PRICE BLACKMAIL - Comic style
booklet, Spain illos.
FUNNY BOOK #1 - 1971 - Almighty Pub.
GALUMPH - Humor mag. 1973
GOOD EATIN' COMIX
GORY STORIES QUARTERLY #2 - 1971
GORY STORIES QUARTERLY #2 - 1972
GRAPHIC FANTASY #1 - fanzine- Dale
Broadhurst
GRAPHIC FANTASY #2 - 1971- fanzine
GUNFIGHTER #2 - 1" of upper front
cover corner clipped off
HAPPY ENDINGS COMICS - 1969- Jaxon
HAWGPAT Funnies - 1972 -S. Bickford
LAIR OF MADNESS - 1972 D. Broadhurst
Fanzine
IRRESISTABLE SILVER SCREEN - Film
promo booklet by Skip Williamson
LENORE GOLDBERG OG HENNES SKREPE
COMMANDOS - Norwegian Crumb story
MOONDOG #2
MOONDOG #3
NOOP UNNIES - 1970 Kenneth Greene
PURPLE WARP #16 - Tom Hosier
QUAGNIRE - 1970 - Kitchen Sink
EXILE INTO CONSCIOUSNESS - Portfolio
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DEADBONE - Book-1975- Vaughn Bode
MORE COMICS (Mini) 1972

Please mail bids to the above address. Include a SASE for my reply.
Bids must be postmarked by Feb. 28, 1981. Bid on each comic seperately.
In case of tying bids, the comic goes to the earliest bidder. I will
notify all top bidders by mail on March 5, 1981.
Send no money at this time. No trades or want lists please.
Thanks,
DOUG

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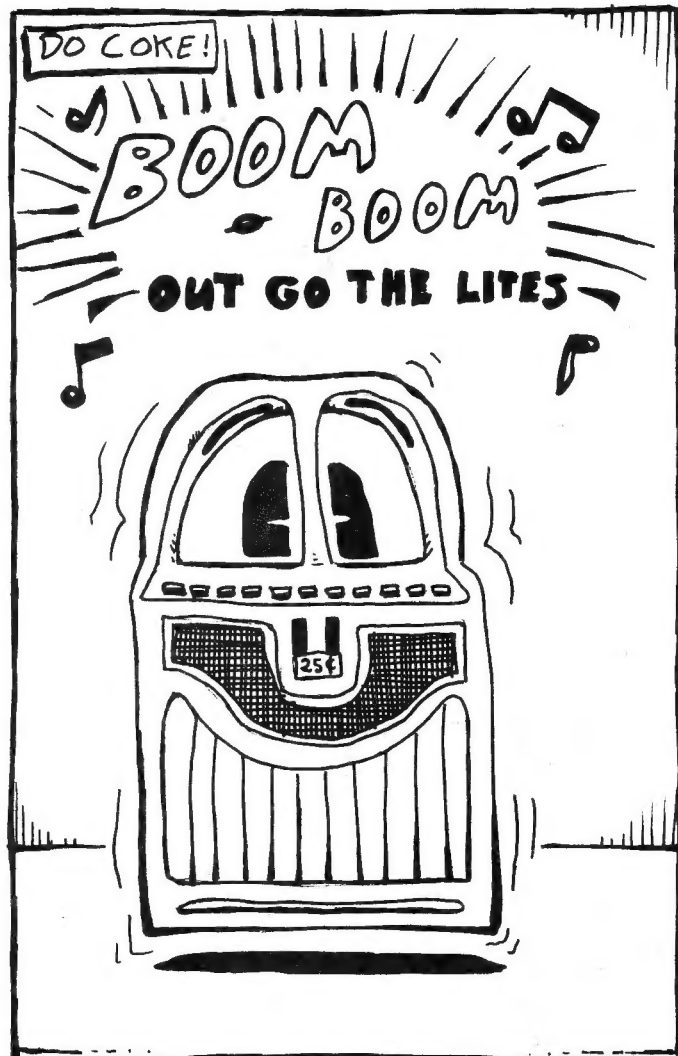
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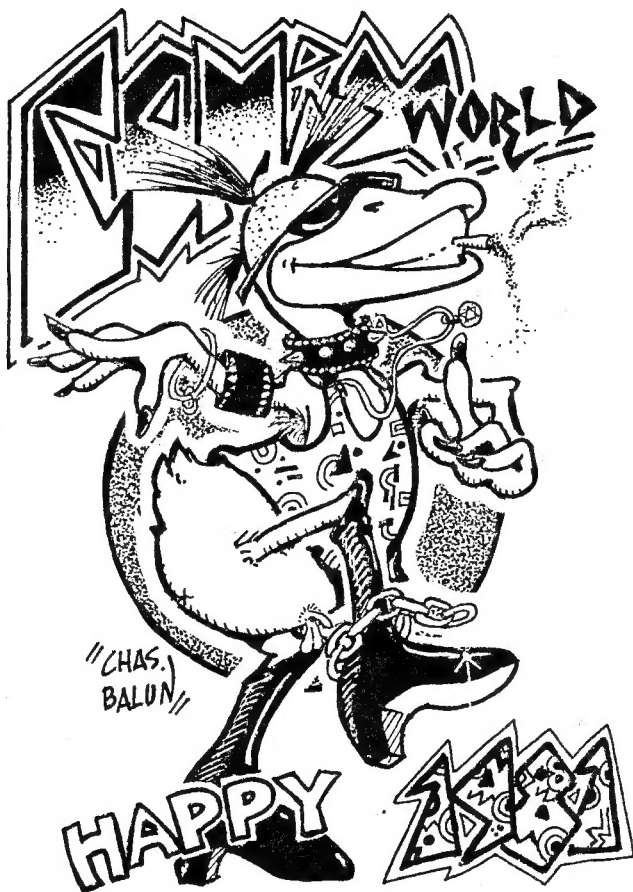
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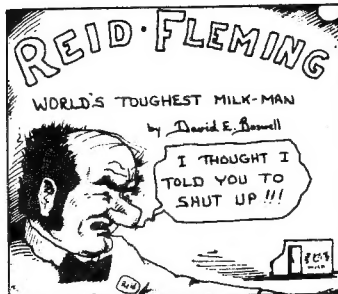


The latest from Jerry Goebert. TITAN TRAUMA.
A collab between Goebert, Alex Tamsula, and
Clark Dissmeyer. 50¢/stamp. 125 S Main St.
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introduced in **BIG ASS** and **HOMEGROWN**. Well, Crumb had his say, but he couldn't sustain that level of fantasy anymore than any artist could. That early underground material didn't cost \$1.50 to \$2. It cost 15¢ to a quarter in the tabs. The first **SNATCH** sold for two bits. People were into doing things free at that time and the economic motive was not what it is now. In 1968, it was possible to sit down and read all of the existing ugs in one sitting. Today the new reader is confronted with a couple thousand ugs on the racks in the comic stores (in Berkeley--I know most of you have to get yours through the mail). They're all expensive. Where do you start? The current generation, referred to by most as **Newave**, has been influenced by Crumb and Shelton and Lynch. Hunt Emerson finding a copy of **ZAP** in England ultimately lead to **THUNDERDOGS** (see panel above). **REID FLEMING: WORLD'S TOUGHEST MILKMAN** by Canadian artist

COMIX WORLD 166. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$10 for 48, \$14 for 24 air to Europe. Logo by Charles Balun.* Someone asked me where all the ugs were, why so few of them were coming out. Not a simple question. I think a lot of the artists have lost their enthusiasm for the form. Many lost it years ago. What was done out of love for awhile is now perfunctory. Ink those pages. Get them to the publisher. It's a few bucks. Only a handful of people ever made a living out of ug comix and most of them were not artists. Let's face it, you get your kicks out of grossing people out at a certain age, but you no longer care about that when you get older. Undergrounds were an outrageous hit to the psyche when they first appeared. No one had ever seen anything like the characters Crumb



David Boswell shows a lot of Bill Griffith influence. Fleming has a lot of the qualities of Zippy.* A cartoonist gains a readership and if he keeps on supplying the same material (as Harold Gray did in **Little Orphan Annie**) he retains that readership a lifetime. But that audience is not going to accept change. Annie has to be the same Annie. Mr. Snoid has to be a selfish male chauvinist with anal hang-ups. When I hear someone talking about a good old fashioned ug, I know he or she is not talking about **Anarchy** or **Food**.* Thought I'd Pass along a preview panel from Sharon Rudahl's **CRYSTAL NIGHT**.



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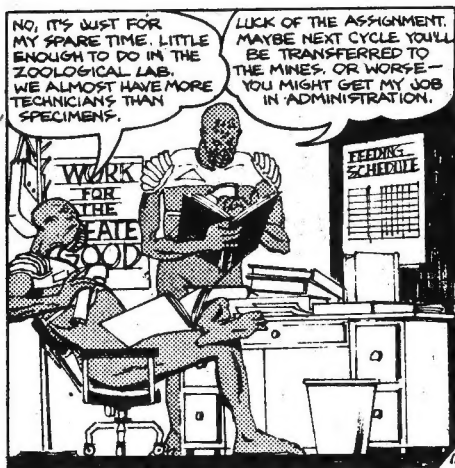
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Latest minis from COMIX WORLD: PUPPY HELL and B.F.D. FUNNIES. 50¢/stamp. From Jim Siergey, a 4-pager, THE SELLING OF WALDO AND EMERSON, 50¢/stp, 4135 N. Hermitage, Chicago, IL 60613.* Below, some panels from COMMIES FROM MARS 3. \$1.50 from Last Gasp.



© 1981. All Artwork reprinted here is copyrighted by the artist concerned.

THE GAME

WRITTEN BY BRUCE SWEENEY
DRAWN BY VALENTINO
© 1980 by Valentino-Sweeney



Above--some preview panels from COCAINE 2. \$1.50 from Last Gasp, 2180 Bryant St., San Francisco 94110. Center panel by Chidlaw & Greenwood, bottom: Warren Greenwood's latest Space Dog story.





COMIX WORLD 167. March 5, 1981, c Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$10 for 48 in U.S. \$14 for 24 airmail to Europe. Logo by Roldo. You can get Roldo and Bobby's MINDPHUCK for 50¢/stamp, 1232 Downing St., Wpg, Man., Canada R3E 2R7. This month's blockbuster of an underground is DR. WIRTHAMS C & S 5&6. It has Irons and Bisette covers. Art & writing by the following: Mark Burbey, Marc Hempel, John E. Sech, Robert T. L. Smith, Rich Larson, R. C. Harvey (see his bio on back of this issue of CW), Oisif Egaux, Will Meugnot, Eric Vincent, Jay Kinney, Greg Budgett, Gary



Dumm, Michael T. Gilbert, Larry Rippee. All art on this page is c by the artists concerned. The book is \$2.50pp from Clifford Neal, 378 Judson Ave., Mystic, Ct 06355. Neal accepts submissions, but you have to be a good anatomist and into the spirit of E-C! Grass Green has published some great minis--UNFOLD FUNNIES, LIFE WITH ELMO, & CARDBOARD COMIX 1. \$3.50 for all 7 little books, POB 10083, Ft Wayne IND 46850.* Latest CW mini is BFD. 50¢ & stamp.* GAG is 50¢/stamp from Mike Prince 1502 Green Mountain Dr., Little Rock, AK 72211. -CLAY GEERDES



© 1980 BY GREG BUDGETT AND GARY DUMM





Twenty years ago... Just about. In the fall of '59, I sold my first panel cartoon. To DUDE. I was living in New York at the time, and I made the rounds of the cartoon-buying mags once a week. On Wednesdays. One 'toon editor after another. After about 3-4 weeks of this, DUDE bought one. Then sold a couple to Humorama (which is, believe it or not, still in existence).

Just before Xmas that year, I began to feel that my time was drawing to a close: the Army, I was sure, was about to pounce. I'd had my four-year fling in college (University of Colorado), so it was time to do the next thing. I left New York and went to Denver, where I freelanced a bit but mostly lived hand-to-mouth out of a \$10-a-week hotel room on Court Place, just next door to one of the two strip joints in Denver. A friend of mine had just tried to avoid the Army by enlisting in the Navy; he failed to get in because he was blind in one eye (the Army took 'im, though). He told me about OCS, and it seemed to me that if a person had to do a stint, he ought to do it for the highest pay he could wrangle. So I tried enlisting in the Navy's OCS program. I don't see too good either but was accepted for the supply corps. OCS at Newport graduated officers into supply corps school only twice a year, and I'd just missed the fall class, so I had to wait around until June. I left Denver and did my waiting in Kansas City, where I lived with my folks, did some freelance commercial art, and started substitute teaching.

From 1960 until 1964 or so, I was in the Navy. Six months in Athens, Georgia, at the supply corps school; the rest of the time aboard the carrier Saratoga. In both places, I drew cartoons. Edited the base newspaper in Athens and drew a comic strip. Aboard ship, drew another comic strip for the ship's paper/magazine.

When I got out, I tried to sell a comic strip. Stayed with my folks again, lived off my Navy savings, and drew up presentation books to sell a strip. Did some substitute teaching again and decided to try for a Master's at NYU that summer. Took my strips along but didn't sell any, so that fall, I started teaching English in highschool. Stayed at that until about 1969, when I had a falling out with the establishment over my union activity (was president of the local--and wrote and edited the union's monthly newsletter).

Somewhere along the line, I'd made the acquaintance of one of the headquarters staff of the English teachers' association, and just about the time I ran out of work in Kansas City, he invited me to join the headquarters staff. Which I did. Still here. I'm the convention manager.

In 1977, I thought I'd try my hand at gag cartooning again, so I re-entered the racket. Sold my first cartoon to DUGENT. How about that?

Apart from the cartooning I did in the Navy, I did very little drawing between '59 and '77.

While I was doing the strip for the base newspaper in Athens, I got to know the printer. (I always get to know the printer, having earned my first wages in a print shop.) When I left, I prevailed on him to print up a pamphlet of reprints of the strip, laced with running commentary that I supplied. Since you may have seen the world from the same porthole perspective (was it the Navy?), I'm enclosing a copy of the thing here --for your possible amusement. I hoped to use it to help me sell a comic strip, but I never used it at all.

In answer to some of your questions (and feel free to pass as much of this along as you like), I use ideas supplied by gagwriters mostly. Thinking up the gags was always the hardest part, so now I've left myself the fun part: drawing. (I noodle up a few gags myself--all of KITTY LITTER, for example, and the other stuff I've sent you; but most of the toons I peddle through the mails are drawn from gags supplied by a dozen or so writers.) Gagwriters send gags on 3x5 slips of paper; I keep the ones I like. If a cartoon using one of their gags sells, the gagwriter gets 25%. Otherwise, no money changes hands.

I submit batches of 10-20 cartoons at a time. When a batch starts out, it has 15-20 cartoons in it. If I'm lucky and sell some, the number drops. When I have fewer than 8 toons in a batch, I put the batch aside to let another bunch of left-overs catch up to it; then I put 'em all together for circulation to a few more mags.

Like most freelancers, I start a new batch off at the highest paying market for that slant cartoon; work down until I get to the lowest paying. Among girlie mags, PLAYBOY pays highest (supposedly \$350 or so for a black-and-white; upwards of \$1,300 for a full-page color); SEX TO SEXTY pays the lowest I know of (\$5; hardly worth sending toons there, but if you sell a couple, it helps pay postage).

Biggest beef: most mags don't pay tooners until the cartoons are published. That means you might wait a year or more after an editor has kept a cartoon before you see the money. They ought to pay on acceptance; that way, you know they'll use the cartoon. And, of course, you go to the bank sooner.

My method of drawing is somewhat unusual, I think. I don't "ink" a cartoon. I make a pencil tracing of my rough drawing onto tracing paper; then I make a photocopy of the pencil tracing using a xerox machine. Presto: it's "inked" instantly. Saves a good deal of time, but more important: I have a master copy of the cartoon on file. Lots of girlie mag editors lose cartoons, I'm sorry to say; when this happens to me, I just pull my file copy "master" pencil tracing, xerox it again, and I've instantly replaced the lost cartoons.

Photocopiers don't usually make good copies of solid blacks, so I fill those in with a brush later; then supply shading as required with a felt-tip pen. Other kinds of pens won't work as well: my "drawing paper" being ordinary xerox copying paper, it's not designed for penwork. The paper is about 20# stock, though, and it will take watercolor or wash without any difficulty.

Full color cartoons I do in watercolor, working directly onto the 20# copying paper. It makes a flimsy "original" painting, to be sure, but it reproduces just fine. To dress it up a little for editors, I tape the cartoon to a stiffer piece of paper, cover it with a tissue, and then tape on a "cover"; makes a nice looking package and protects the artwork too.

From my method of production, it's doubtless evident that my "originals" are all 8 1/2 x 11-inch items. When I get an occasional illustration job, I sometimes can't fit the drawing onto that size paper, so I do a "real" original--using bristol board, brush, pen, whatnot.

Doing a strip is a little different: I draw up one tier at a time, following the same pencil-to-xerox procedure; border lines and lettering and speech balloons I put in later. Each tier is then pasted onto stiffer board to make up a comic strip page like LEDA'S UGLY LUCK.

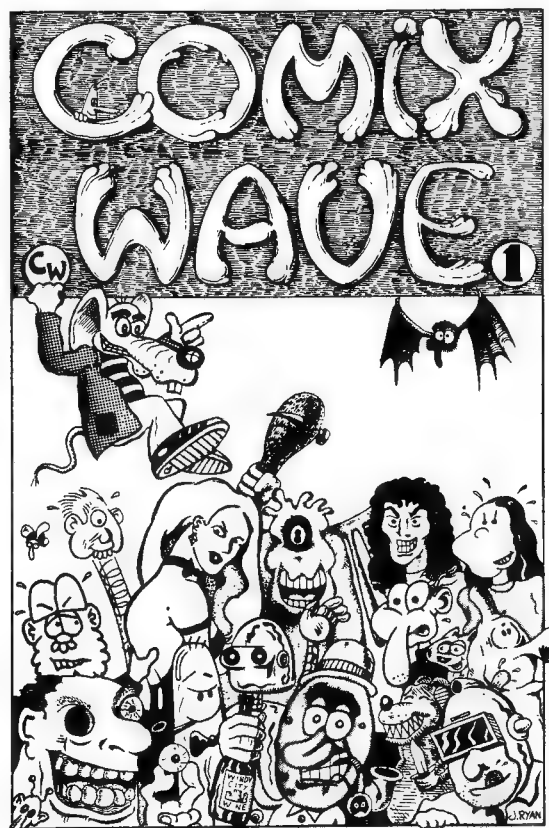


GOOD LORD CHOKE!
IT'S...IT'S...IT'S CLAY GEERDES'
COMIX WORLD!

COMIX WORLD 168. March 15, 1981. ©Clay Geerdes, Box 7081, Berkeley, CA 94707. Logo by Jim Ryan, editor of PARANOIA PSYCHOMIX, author editor of NOTARY SOJAC, and cover artist for COMIX WAVE #1. Jim's two mini-comix are superlative examples of the versatility of the genre. You can still get PSYCHOMIX and SOJAC from him; both for \$1.50 and a 28¢ stamp. 702 S. Lake Avenue, Albany, N. Y. 12208. COMIX WAVE will be our club magazine. The first issue is printed. It contains 16 pages of artwork by Ryan, Valentino, Brinkman, Oliver, Miller, Holman, Vincent, and Weiland. It's digest-sized and costs \$1.50 postpaid. Order a couple now from COMIX WORLD. If you haven't gotten your copy of THE COLLECTORS' GUIDE TO NEWAVE COMIX, it's still available for \$2.41pp from CW.* R. Crumb is doing a new magazine called WEIRDO. The first one should be out from Last Gasp Comix this month. CW will preview it next issue.* PANELS 2 is out with a lot of great material on Carl Barks.* ECLIPSE will do a magazine which will contain some material on undergrounds. Howard Cruse is involved.* LES NICKETTES, those great ladies who did the comic book show at our underground con in Berkeley in 1975, are hosting their second annual PAJAMA-RAMA on Saturday, March 21 at Bethany Church, 1268 Sanchez (near Clipper) in San Francisco. Take \$5 and wear very little. The Nicks are collaborating with Diane Noomin on a dramatization of the life story of Didi Glitz, I'D RATHER BE DOING SOMETHING ELSE. The show is scheduled to open July 9 at the Performance Space. More details later.* At the Creation Con (held March 7 & 8), Bruce Chrislip monitored a panel on Newave and alternative comix. Sitting in were Dan Taylor, Michael Roden, and Don Marsh. Rumor is Creation will hold a con in San Francisco this June.* Showing influences as diverse as Rory Hayes and John Thompson, Michael Roden has published three comic books, two issues of ORACLE COMIX (no doubt with a nod to the great San Francisco tabloid ORACLE--1966-67), and CLUSTER-LAND. These are 24 page comic books, not minis. \$1.50pp each and worth the price.* Joe Zabel is working on a second issue of AGENT GEDON, which was, in my estimation, one of the best alternative comix of 1980.* Oops, address for those ORACLES is 611 Garfield Ave, Milford, OH 45150.* Every once in awhile I get letters asking me what the terms mean. We forget that newcomers are not accustomed to the language used among comix aficionados so I'll just run down a few definitions for you. UNDERGROUND. This idea probably started with the pictures on the wall of Plato's cave in THE REPUBLIC. In the late 1800s, it referred to the network set up by abolitionists to smuggle slaves out of the deep south into free states, an "underground railroad." I was in Iowa a couple of years ago and visited

a small museum which contained a lot of artifacts from this period, including underground caves where the slaves hid in mid-journey. In the mid-1930s, Albert Camus wrote for what was considered the underground press of the time. His political writings were published in Le Combat. The underground was made up of those who resisted the Nazis. In America in the 60s the Underground Press consisted of a network of papers which resisted the draft and argued editorially against the war in Viet Nam. By extension, underground comix were those which rejected the Comics Code of 1954. It was Harvey Kurtzman who originated the idea on the cover of MAD #16. Robert Crumb defined himself as an "underground cartoonist" on the inside cover of his early ZAP COMIX. The term became popular and was adopted by most of the anti-establishment cartoonists who grew to maturity during the sixties. The comix were never underground in the sense that the artists could be imprisoned for doing them (as Camus and friends could have been for COMBAT). While they were frequently busted, the artists were never cited; those who sold them usually had to deal with the courts and the fines. It's worth noting that the little magazines were in the avant-garde in the late fifties and early sixties. Poets like Allen Ginsberg became

political heroes when their books were busted for obscenity. Stand-up comic Lenny Bruce (Leonard Schneider) was a hero to many for his act. It was Bruce who was the role model for Joel Beck's LENNY OF LAREDO (1965). Before Underground comix, there was only the Eastern establishment, the kid comics, the comics controlled by the code. Undergrounds changed the entire comics scene by creating an alternative industry and a completely new form of distribution.



TERMS, cont'd) **ALTERNATIVE.** Just another word for undergrounds. A way of distinguishing between one group of ugs and another. To the in-group, only ZAP, BIJOU, and a few other books were truly ugs. The others were Alternative comics, meaning simply that they were an alternative to Marvel/DC etc. Mike Friedrich called his STAR*REACH a ground-level comic. He did this to distinguish it from both Marvel and underground. A company like Eclipse is coming from this middle-ground. NEWAVE was coming along while the UNDERGROUND was peaking. It's simply a term that distinguishes this generation of cartoonists from their underground predecessors. NEWAVE comix can be any size, number of pages, color, shape, while ug comix are usually 32pp of B/W artwork with a 4-color cover. NEWAVE means small print runs. Terms are never absolute and today one finds underground artists contributing to overground mags while Newavers often try to get into ugs. Today we have no underground press, but should the situation in El Salvador become



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analogous to Viet Nam with Americans being drafted and sent there, it's likely this generation of young people will start their own version of the underground press that flourished in the sixties. Exposure in the ug press gave underground cartoonists an advantage newavers do not have. Newave has reverted to what is basically a little magazine movement similar to that of the Beat fifties. I'm thinking of GIZMO!, YIKES!, CASCADE, FEVER PITCH, CITY LIMITS. C.G. Bobby Sommerkamp has three new titles (minis) out. \$2 for all GROSS, FRIENDLY GARBAGE, TALES FROM THE REAR OF THE CLOSET. 16 pagers. Nice. POB 20196, St. Pete, FLA 33742.*

BECAUSE POSTAGE AND PRINTING COSTS HAVE GONE UP AND UP, I WILL RAISE MY RATES MAY 1. If you want to renew your sub to the newsletter at the current rates, do it now. \$10 for 48. May 1 and after it will be \$11 for 48. U.S. only. Canada: \$14 for 48 now, \$15 in May. Europe: \$14 for 24 now. \$15 in May. -CLAY GEERDES 3/81



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WEIRD PAPER DOLLS



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ture. I know he grew up in Alabama where hell is always a punishment for sex (with yourself or others, makes no difference). Rick Geary's "Farewell to Charlie Chaplin" appears in this SNARF. This was a mini-comic, one of many Rick has done. He's one of the most unique stylists in comix today. I liked Steve Stiles page about Elvis. He confesses to being an Elvis hater. A lot of guys were. All you have to do is be at a concert with a girl sometime and have her creaming and screaming over the rock singer--that'll do it for you. Joel Beck tells a story about "Bert the Penguin." This one will flash you back to a Disney movie at times, but it's Beck, not Walt. (Note, when I say the material is hardly adult, I'm being less critical than pointing out that there is no reason to exclude kids) "Newspaper Story" is a sleeper, very nice. Done by Julian Hoge and "Stumps" Schwind. See the poodle panel to your right. In case you don't recognize the styles: That's Beck at top, Cruse at left, Stiles at right, and Hoge/Schwind. Leslie Cabarga did the cover of SNARF 9. Others included are Kim Deitch, Dan Steffan, William Prince, and editor Denis Kitchen. \$1.50. C.G.

KATHY JEAN BY THE WAY BECAME WEALTHY THIS WAY. SHE NOW OWNS A NEW MERCURY AND A POODLE.



COMIX WORLD 169, April 1, 1981. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logos by Devere Yeargans Jr. and Bob Foster. NOTE: AS OF MAY 1, 1981, 48 issues of COMIX WORLD will cost 11.00. If your sub is nearly up, renew now for \$10. Canadian rate will be \$13 a year; Europe \$15 a year.* I have the following items for sale: COMIX WORLD BUTTON-KURZMAN LOGO: A few left. \$2 pp. COMIX WORLD/1980 24 ISSUE SET, \$5 pp. COMIX WAVE 1, \$1.50 pp; 2 for \$2.50 pp. COLLECTORS' GUIDE TO NEWAVE COMIX, \$2.52 pp.* SNARF 9 is out from Krupp and some preview panels appear upper right. Crumb collectors should know that he has a drawing on the inside front cover. Howard Cruse takes his character Gofer Buttwar to Hell where he finds out it isn't such a bad place after all. Lots of the kind of folks he likes to hang out with. I've always had that feeling about hell. You consider those people who are always threatening you with hell; would you really want to hang out in a Heaven filled with them? Interesting that Cruse sees the Devil as a phallic crea-

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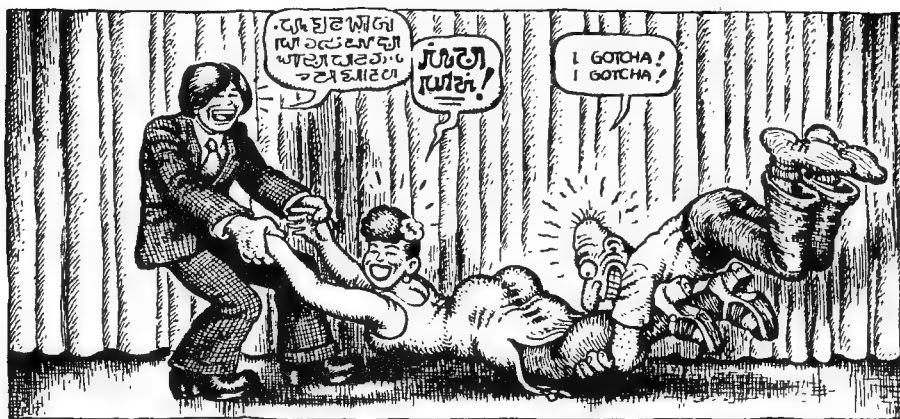
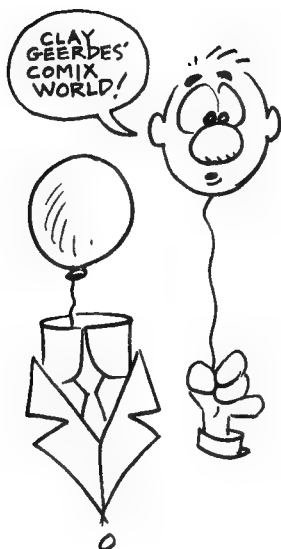
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AND WHY NOT? A TOUGH LOOKING SHOULDER HOLSTER WITH A POUCH TO HOLD ZIG-ZAG PAPERS, CONDOMS, RUBBER BANDS, OR SPARE CHANGE. YOUR CLOTHES SAY, "I AM NOT SCARED." YOU ARE THE LIBERATED MALE OF THE 80'S!

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© R. CRUMB, 1981

WEIRDO 1 arrived in Berkeley around April Fool's Day, 1981. It's Robert Crumb doing his thing. The mad-sized mag is \$2.25. The cover image is a flashback to the forties when the words KILROY WAS HERE appeared in every gas station John along with a drawing of a bulb-nosed character with a bald pate and a big pair of ears. The character in Crumb's story, "T-V Blues", is named after an enigmatic character who appeared in Elmer Rice's THE ADDING MACHINE, one of

the first American proletarian plays to deal with alienation brought on by technology. The magazine is being edited by

Crumb (POB 533, Winters, CA 95694) and You can send letters and contributions to him.* Jim Siergey has a 16 pager out. SURF 'N' TURF. \$2 from Hermitage House, 4135 N Hermitage, Chicago, IL 60613. Not a mini. B/W, 6 1/2 x 8". Jim is joined by Jeff Siergey in this one. Lots of laughs.* WONDER STORIES is a xeroxine you get from Sam Fitzsimmons, 7 Pafel, Annapolis, MD 21401 for 50¢/35¢ stamp.* Michael Roden has several 24 page ugs out: ORACLE COMIX, ANCIENT DREAMS, and CLUSTER-LAND. His first comic was PENNY ARCADE. His work is strongly influenced by the design style of John Thompson who was active in ugs circa 1967-71. Roden is the first artist I've noticed lately who has picked up on Thompson's penchant for mythology and metaphysics. You can write to Michael at 611 Garfield Avenue in Milford, OH 45150. His comix are \$1.52 pp. ORACLE 2 and some minis are in the works.* Frank Ponikvar sent me a copy of MONDO MONTANA. It's a 72 page mag with lots of art and writing and photography. Some of those inside are: Monte Delack, Frank Dugan, Sue Gueston Bridges, S. Clay Wilson, Jon Jackson, and Frank Ponikvar. It's \$2.50pp, 601 S. 3d W., Missoula, MT 59801.* Bobby and Roldo have a mini out called MINDPHUCK. Send a buck to 1232 Downing St. Wpg., Man., Canada R3E 2R7 and get in touch with what the Canadian hippies are doing.* New York's ultimate Punk artist and editor, John Holmstrom, has COMICAL FUNNIES 1 on the stands. It's a tab and Krupp sells it for \$1. #2 Swamp Rd., Madison,



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NEW MINIS

BABYFAT 21 50¢/st.
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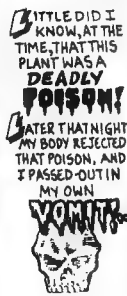
Contribute to the minis. Art size is 5x7". BABYFAT and FRIED BRAINS not thematic.

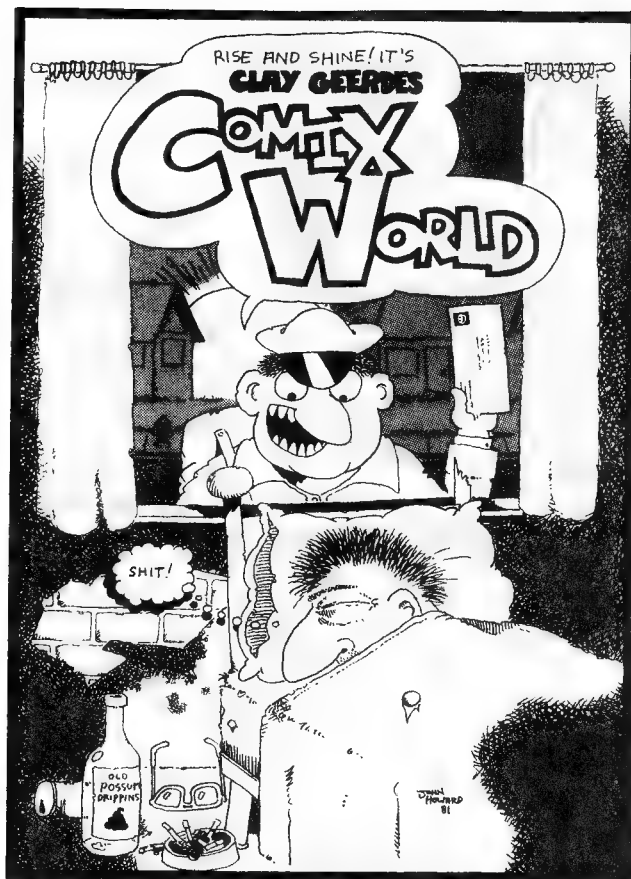
WI, 54968. Krupp has a poster of Crumb's "A Short History of America." \$3. SPIRIT 27 for \$2.* DOPE COMIX 4 has a nice Rand Holmes cover. It's an issue filled with reminiscences of trips past, some stories anti, other pro dope. I got a kick out of T-v Guide and the Hollywood cocaine trip. A lot of folks think it's something new but coke was around long ago. To hear Hemingway tell it in THE SUN ALSO RISES (1925), you'd think the expatriates who hung out in Paris and Spain were all alcoholics, but read Pitigrilli's COCAINE (1921) or even Agatha Christie's THE MURDER OF ROGER ACKROYD (1926) and you'll hear differently. This from Agatha: "I don't believe in all these drugs," said Miss Russell, her eyes sweeping over my array of bottles disparagingly. "Drugs do a lot of harm. Look at the cocaine habit." ... "It's very prevalent in high society." (p. 22 of the Pocket edition) COCAINE COMIX was a natural for this decade. DOPE COMIX, too. My only comment is that I would like to see more depth in the stories, a little less of the MAD-style hyperbole. Again with DOPE, SNARF, COCAINE, here are comix ostensibly written and drawn for an adult audience, but the material is hardly adult. C.G.



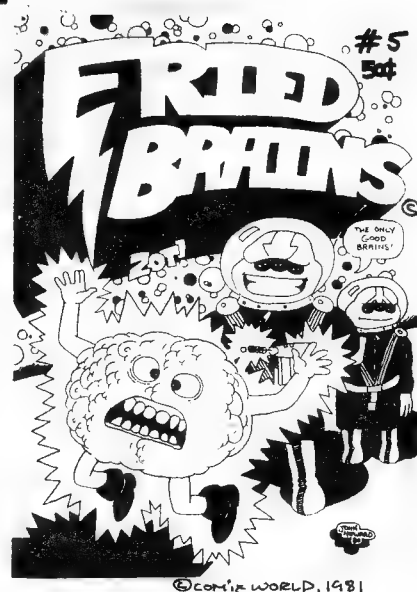
DOPE COMIX 4

© KRUPP, 1981.





Longtime ug comic collector and recent cartoonist Tom Brinkman decided to kick out the jams a couple of years ago and do a mag with no socially redeeming hypola--PURE SEX. In the tradition of Newave (round of APPLAUSE), he opened the title up to anyone who wanted to contribute. As a result PURE SEX 3 is a pot pourri of funny sex with art by Brad Foster, Bruce Duncan, Valentino, Grass Green (see his panel below), Melissa Snowind, Ben Adams (who did BIZARRE ESCAPADES. #1 is 50¢ from him, Rt 2, Bx 27, Madelia, MN 56062), David Miller, Jerry Goebert, Wayne Gibson, Alex Tamsula, Charles Schneider, and Par Holman. Here's a book filled with sexism, male chauvinism, female chauvinism, unexpressed porn, tittillation, sight-gags--lots of fun. \$2.52 from Tom Brinkman, 4 Cranberry Dr., Islip NY 11751.* In CO-EVOLUTION QUARTERLY 29, some drawings by Robert Crumb and four pages of Dan O'Neill's ODD BODKINS.* In SWANK, Gary Hallgren carries on the misadventures of MUSTANG SALLY. Winthrop Prince doing a strip for THE SPECTATOR, Berkeley's sex paper. I still have a few copies of Prince's LAF COMICS (\$1.35pp). Ted Richards finishing up the last few corrections for DOPIN' DAN 4. Thriller fans: Pierre Fey's OUT is the one. Great.



COMIX WORLD 170. April 15, 1981. © Clay Geerdes, Box 7081, Berkeley 94707. Logo by John Howard. From Kentucky, John has done the cover for FRIED BRAINS 5 and a great panel for the upcoming WEIRD STEWARDESS FANTASIES.* Latest CW mini-comic is KID WINX. Idea by Jim Ryan. 50¢/stamp from CW.* Joe Zabel did the cover for PIG IRON 8. Inside are seven great strips by Bill Loeb. Edited by Jim Villani and Rose Sayre, this ish concerns the new Beats. \$4 pp from POB 237, Youngstown, OH 44501.* FRIED BRAINS 5 is 50¢/stamp from CW.

Boogie Walters®

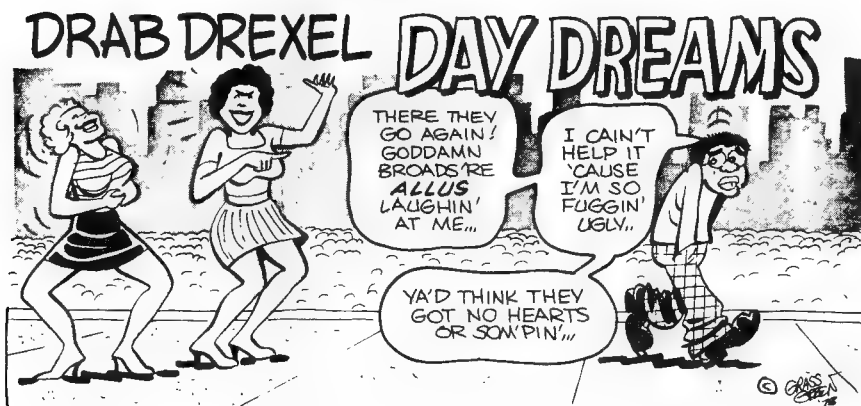
William Loeb



©1981.



©1981



©ED VECINA, 1981.



THE HEMBECK FILE is the 5th in a series of reprint books by Fantaco which feature the work of Fred Hembeck, a guy well-known to readers of THE BUYERS GUIDE TO COMIC FANDOM. Fred interviews himself and various superheroes, does a lot of in-depth criticism of straight comics (and an occasional underground), and does some great parody covers, one of which is rerun here. \$2.50 from your dealer. Also out from Fantaco is the fourth issue of Raoul Vezina's SMILIN' ED (\$1.00). In this one, Vecina takes on television. Smiley goes after the blandness of t-v talk and game show hosts (you know, the guys with the freeze-dried smiles), then boogies along with parodies of stuff like HOLLYWOOD SQUARES (Hollywood Squirrels) and LOVE BOAT (Bed Boat).



© VERNON GRANT, 1981.



© VERNON GRANT, 1981.

KELTIK KOMIX is an underground published in Aberdeen, Scotland. It was done by Graham Murdoch and Dave Smith in 1979 and is selling locally for \$1.50. The panel is from "The Mystery of Ochnaghoulash."



© BRYAN GO



THE COLLECTORS' GUIDE TO NEWAVE COMIX

1982 EDITION

ADVERTISING RATES

ART COPY SIZE	AMOUNT
FULL-PAGE 5 1/2 x 8 1/2	\$15.00
HALF-PAGE 4 1/4 x 5 1/2	7.50
FOURTH-PAGE 2 3/4 x 4 1/4	3.75

Artwork must be exact size, camera ready.

Check or money-order must accompany order.

If you wish the ad copy returned, postage for such return must be included with your payment (send the amount it cost you to send it to me.)

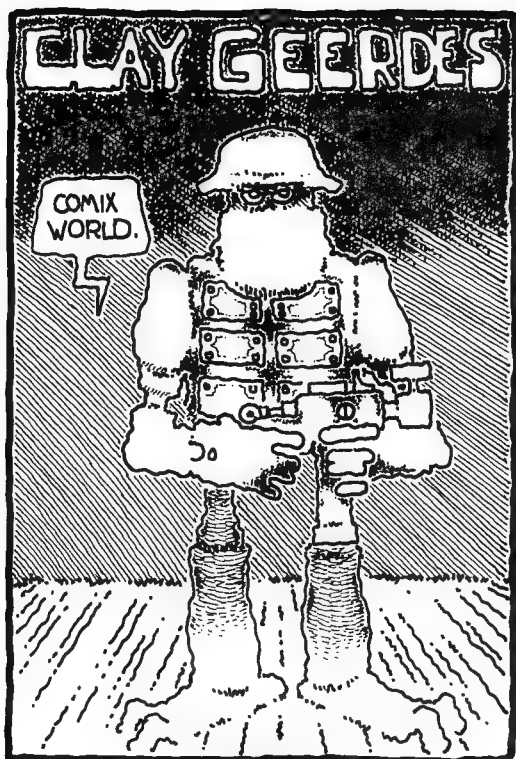
DEADLINE: September 1, 1981.

Advertising will be accepted for ug, alternative, foreign, or newave comix. Ad copy must be legible. If you're not a good letterer, ask someone who is or type your copy. Type must be a good solid black. Unlike some publications, I won't accept ads that are not clear and readable.

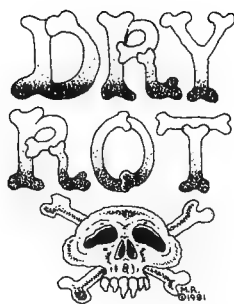
If you wish to reserve space, you may send your check now. I will only accept up to a single page from a single advertiser. This is not the place to publish your entire list of ugs, etc.

CLAY GEERDES BOX 7081 BERKELEY 94707

Started in '77, THE LOVE RANGERS is funny animal science-fantasy with a serious social message. We need to turn away from a social order based upon competition and violence and work on one based upon cooperation and love. Vernon Grant is up to 100 pages in his first three issues (\$6 for all three, 131 Putnam Ave., Cambridge, MA 02139) and working on #4. A Sample page appears upper right. Terry Hamilton writes that Rand Holmes is working on a color issue of HAROLD HEDD to be published by Ray Martin in West Germany. There will be a comicon in Vancouver July 10-12, 1981, THE GREAT WHITE NORTH CON. Info POB 48873 Bentall Station, Vancouver B.C. V7X 1A8 Rumor is CREATION will be in San Francisco at the Hyatt-Regency, June 21-22. If you can make it to Spain, there will be a major Comics and illustration Con in Barcelona, May 27-31. Info on that one from Carlos de Tajada, Av. M. a Cristina, s/n -Barcelona-4, Spain. Barcelona is the cite of a lot of comix action, including ROCK COMIX, STAR, ZAP 275, and recently, EL VIBORA. Jack D. Zastro has some xerox copies of POLAR FUNNIES 1 he is selling for \$5, all 20 pp included. P.F. #2 POB 2306, WPG, MAN., CANADA. Ben Adams is drawing BEDTIME FOR RONZO for Jerry Goebert's next mini. I'd like to hear from any newavers who plan to come to the SAN DIEGO CON. I need some people to sit on a panel with me. Incidentally, this is the con to take in. We're in the El Cortez Hotel and a lot of guests will be on hand that you can't see anywhere else. Info from POB 17066, San Diego, CA. DR ATOMIC 6 is out and I'll have some material on it next issue. I have xeroxes of FIRST EMPIRE FUNNIES--50¢/stamp: CHUCK CHICKEN AND BRUIN BEAR tab \$1 pp; COMIX WAVE 1 \$1.50 pp. COLLECTORS' GUIDE '81 \$2.52 pp.



-PARSONAVICH 1981-



Jack D. Zastre, fresh from another one of those Canadian winters, has done BAR WARS, which he calls the first continued mini. Oh, yeah? 50¢/stamp from him. P.F. #2, POB 2306, Wpg., Man., Canada R3C 4A6.*

Meanwhile, in another part of town, Kenny Moran has done his first mini-- "Kenny in King of Cartoon Ludicrousness." 50¢/stamp. 216-B Sherbrook, Wpg., Man., Canada R3C 2B6.

In Barcelona, the comix capital of Spain, EL VIBORA is up to #16.

In West Germany, Martin's U-COMIX is up to #34, a nice reprint of work by Harry Buckinx.

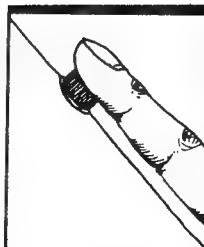
WEIRD STEWARDESS FUNNIES



WHAT IS THE MIS-SION OF THIS FINGER? READ

JA-B-PW-2

AND YOU STILL WON'T KNOW FOR SURE... that's...

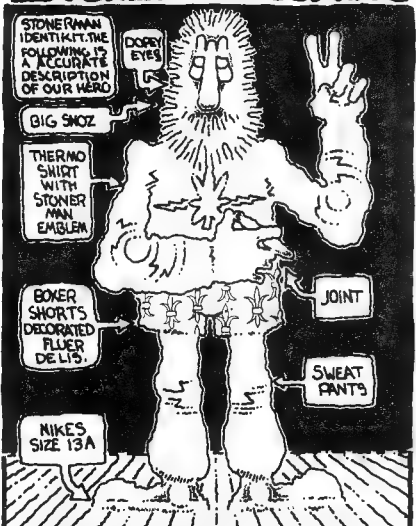


Just on the right page, volume number two 25¢/first class stamp 5¢/rest p.p.d.

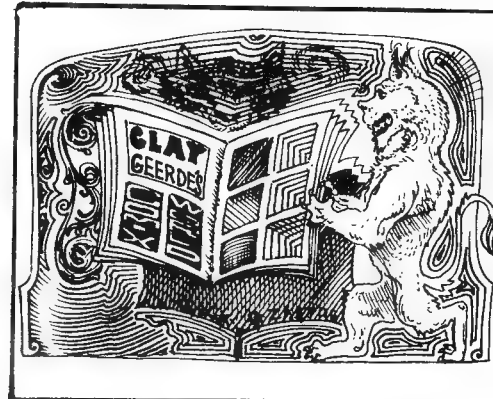
RODGERS' BOOKS BOX-896 DOVER, NJ 07801

COMIX WORLD 171. May 1, 1981. © Clay Geerdes. Box 7081, Berkeley, CA 94707. Subs: \$11 for 48 issues. Logo by Parsonavich. * The latest mini-comix are: DRY ROT (by "Oracle" artist Michael Roden), BABYFAT 22 (R. C. Harvey cover, art by Brad Foster, Dale Oliver, Alex Tamsula, and me), WEIRD STEWARDESS FUNNIES (art by David Miller, Alex Tamsula, Jim Ryan, and John Howard), STONER MAN 2 (more fun by Parsonavich), and Mike Turville's CHUCK CHICKEN AND BRUIN BEAR MINI COMIC BOOK (11 strips and a cover). 50¢/stamp each. A nice funny animal 8-pager from Jerry Collins and Timothy D. Fay. 25¢/stamp from Teenage Lobotomy Productions, c/o Timothy D. Fay, 729 Kimball St NE, Fridley, MN 55432.* The latest pair from Jerry Goebert: THE STRAIT OF VERMOUTH (Taylor, Brinkman, and Tamsula worked on this one); and BEDTIME FOR RONZO (Art by Ben Adams). \$1 and a 35¢ stamp will get both. 125 South Main St., Greensburg, PA 15717 (see cover of STRAIT on flip side).* Walt Rodgers has his new 8-pager out (ad on this page).* GANG BANG 2 is floating around. It's part 2 of Wood's porn trip. Tales like "Prince Violate in the Days of Hot Knights" by Hard Farter. Well, I dunno...* If you're around Cambridge in May, check out the art by Fisher at Off The Wall Cinema, 15 Pearl St.*

STONER MAN COMIX 2



STONER MAN COMIX © COPYRIGHT OF PARSONAVICH



PUBLIC SERVICE MESSAGE

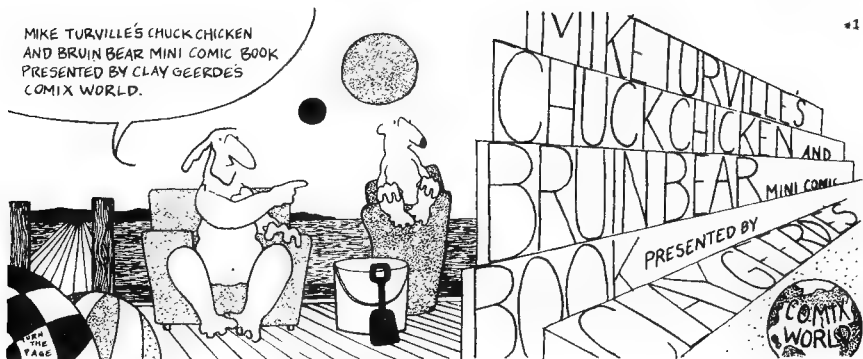


A LOT OF CARTOONISTS GO TO BED HUNGRY- BUT YOU CAN HELP- BY COLLECTING ALL NEW

★ MINICOMIX ★

FOR THEM, FOR YOURSELF - & FOR TOMMORROW

MIKE TURVILLE'S CHUCK CHICKEN AND BRUIN BEAR MINI COMIC BOOK PRESENTED BY CLAY GEERDES' COMIX WORLD.



© 1981



© 1981

I just heard from a friend that someone I never heard of had slandered me in print. It was not the first time. I have my critics. And I respect them to the extent that they have produced something worthwhile. It's easy to write a letter to an editor. All you need is a piece of paper and a pen. You don't even need to take responsibility for it; just sign a fake name. It's done all the time. Publishing is another matter. You have to get the money together. You have to have the cooperation of a lot

of people. You have to be confident that your idea is viable. Survival depends upon a lot of different people sharing your idea and supporting it. I could not have done my column for ten years without that continued support. When I learned a few years ago that the undergrounds were no longer a medium for new ideas, that there was no room in them for the new generation of cartoonists, I knew I would have to shift the focus of COMIX WORLD. I knew this move would change my readership. Those who wanted me to go on writing gossip about underground artists, talking about what books they were working on, etc., would drop out when I started covering a new generation of cartoonists, Whitney, Erling, Foster, Krauss et al. But for me, it was only when I began to do the mini-comix circa 1978 that I realized COMIX WORLD as I wanted it to be, a place where new cartoonists could get the encouragement, publicity, and promotion that they needed. What I am doing with the letter these days doesn't mean a lot if you live in a large city where there is a major comic store, but it means a lot to people who live in rural areas. I know how lonely those places are, how people look at you when you tell them you're interested in drawing cartoons instead of farming or selling insurance. I know very well how a lot of the mini artists feel. They write to the big publishers in the cities, to the magazines, to anyone they think will take a look at their stuff and give them some kind of feedback, and they get nothing. Why would they? Successful publishers, over or underground, don't need anyone. They don't have any space available and when they have they offer it to someone whose name will increase the salability of their product. Why would they do otherwise? That isn't what happens when people write to COMIX WORLD. First, they get an answer right away. They get the truth about the situation as far as I know it. If they want to join us and contribute to the minis, work on their art for awhile, get a correspondence going with some other artists, I say, great, glad to have you. My philosophy is one of acceptance and support, not rejection and "you need to work on this or that or you're not ready" or some other bullshit. A developing artist needs to see his work in print, to feel it's out there, good or bad, and to hear about it from others. If it's not his line, he's going

to find that out on his own. Putting him down and rejecting his work isn't going to do it. Understand that I am not talking about the comics business here, about the factory produced comic books; I am talking about artists who want to retain their own individuality, their personal style. Those who want to go into the business, well, there's a path to that. Art school. Studies in anatomy, perspective, etc. Going to cons and showing a folio of superheroid figures to Marvel or D-C scouts. A few months to a year in the bullpen. I've nothing against that route. People often think I put it down, but I'm just not interested in that. I know a lot of people in the business and I know how they feel about having to draw the same material month after month. You have to be a certain kind of person to accept the 9-5 production of superheroes. To me, that world of editorial decisions and market-tested titles has little to do with art, and I'm content to let it be. Suffice it to say, if you want to develop a personal style, you have to go into strips or ugs or newaves. Incidentally, newave was not my term. It came up sometime in the seventies and has become the term that this generation is using for the artwork. COMIX WORLD is becoming stronger. As a coalition of artists, it has no peer. We publish regularly. There are about 85 mini-comix to date. Over 70 artists are represented. In 1980, we got out the first COLLECTORS GUIDE TO NEWAVE COMIX. The second edition will be out early next year. Valentino has drawn a beautiful wraparound cover for it. In March of 1981, we got out the first issue of the club magazine, COMIX WAVE. The second issue is half completed at this writing. Par Holman has done the cover. Membership in the club has grown steadily in 1981 and several new artists contact us every month. Nor has participation been limited to new artists, because a lot of established artists have contributed to the minis and the other publications. These cameo appearances show the newer cartoonists that those who are now making some bucks remember how it was when they were starting out; that they are willing to donate some art in support of our work. The Newave Comix appear to be going through the same cycle experienced by the ugs. At first, few people paid any attention. A handful of people have the first ZAP. But later, some people began to collect, then more people, now there are probably several hundred hard-core completist ug collectors. There are fewer people collecting newaves, but the number seems to be increasing. Some, of course, consider newave simply an extension of the underground; this is partially true, after all, newavers like Tom Brinkman have ug collections. Financially, we're okay. I feel good about the whole trip. We sell just about enough of each mini to pay the printer for the next one. I'm over my post-publication trauma (you know, the one that goes "Jeez, I just blew all my money and the mag may not sell..."). Keep drawing. See you all in San Diego. Clay

BLUE MOON PRODUCTIONS presents:

THE STRAITS of VERMOUTH

STORY BY:
JERRY
GOEBERT

WITH HELP BY:
ALEX
TAMULA

PENCILS BY:
DAN W.
HAYLOP

INKS BY:
TOM
BRINKMANN

★ STARRING: MATOR MISHAP ★

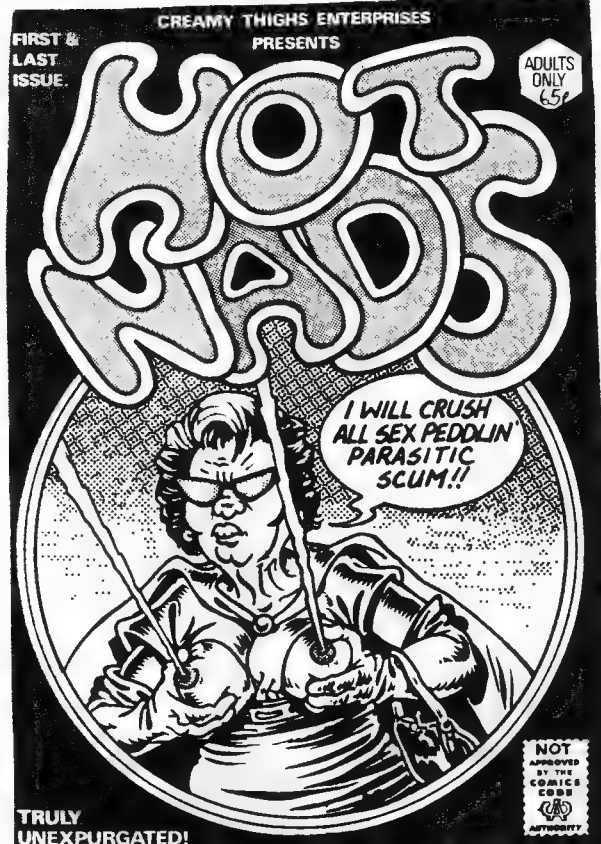
(UNLEADED COCKTAILS)

IT'S ... MMMMMM... CLAY GEERDES COMIX WORLD



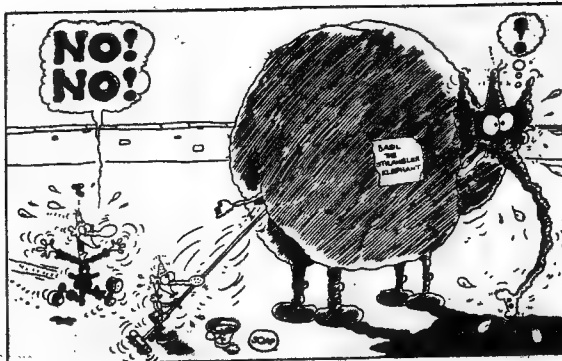
I do know that it's very hard to go on to something else. Everytime we have an underground panel at a convention we wind up arguing about pornography again. It's tiresome, because there are so many other things in the comix that never are touched on. If anything, the earlier ugs made fun of everyone making such a big deal out of sex. When the sex comix were the ones which sold best, it was only natural for the publishers to push the artists in that direction. Get more sex in. I can't sell this. Not enough sex and violence. You know, sex and violence, the odd couple. For many people the two are antithetical. There are folks who derive pleasure from pain, the S/M folks, but they have their own scene and I'm sure they do not think of the punishment administered as violence. Last year a group of leather folks came to the Lifestyles '80 con in San Francisco; they talked about their lives and demonstrated their toys (whips, handcuffs, hair-shirts, that sort of thing). It was the funniest panel of the otherwise serious con. Donahue had an X-rated show in early May that was even funnier. All those embarrassed midwestern housewives trying to deal with stuff like rubber dollies and edible underwear and mirror-ceilinged motels with hourly rates (why, nobody would even notice in L.A.). I laughed my ass off. Where was I? Well, you want logic, read the TIMES; this is COMIX WORLD. We're here to have a good time and if it gets too meaningful I'll have to fire myself. There's a group of women around these days who are really down on porn. They call themselves WOMEN AGAINST VIOLENCE AND PORNOGRAPHY IN MEDIA. They march through North Beach and 42nd Street and put up stickers that read "This offends women" and "porn lies" and "pornography is violence against women." They dislike it, gang, about as much as Cat Yronwode dislikes the underground comix. In Berkeley, some midnighters have been spraying slogans on the local porn theater and breaking the windows of the shadow boxes when they contain posters the raiders find offensive. Well! What do you do when something offends you? I think, truthfully, if you wait around for something that doesn't offend someone, you'll have to be living in the country in a media-free society. How is all this related to HOT MADS? Well, that's Ms. Clean on the cover and she's a parody of the new Mrs. Grundy (symbol of Victorian era censorship) who says you can't laugh at funny sex jokes because they are offensive to her--Careful now, that may be her over there in the darkness with her binoculars trained on you. Keep it clean and legal. C.G.

COMIX WORLD 172. May 15, 1981. © Clay Geerdes, Box 7081, Berkeley, CA 94707. Subs: \$11 for 48 in U. S. \$14 for 24 in Europe. \$15 for 48 in Canada. Query for ad rates.* Antonio's HOT MADS (from Last Gasp Comix, 2180 Bryant Street, San Francisco, CA 94110) is going to raise the question of pornography again. It's a funny little British imitation of SNATCH. The story about the family is going to remind everyone of the most often busted story in underground comix--Crumb's "Joe Blow" from ZAP 4. It's basically the same story. Over the past decade, pornography has had way more than its share of attention. And the straight world--that world of Adult Bookstores--has put underground comix in the same category with hard-core photo books and super-8 movies and X-rated video-tapes, so if you accept the straight world's right to define, you're going to agree that books like ZAP, HAROLD HEDD, and YOUNG LUST are indeed porn, but (short fanfare here) if you refuse to allow the overground to define your world, you may simply see the aforementioned titles as humorous adult funny books, at times intellectually stimulating, at times simply diversion. Folks in the underground do not tend to see the human body in its natural form as a pornographic object, but there are folks who see everything from Little Lulu to Phil Donahue's talk show as a dangerous threat to the moral fibre of the country. Porn, as you know, is the perfect patsy, the ultimate political football. Everytime a politician wants to get elected, he promises a new war on porn. Wouldn't do to get involved with any real issues like nepotism in government, corporate crime, radiation poisoning of the population, illegally carried out wars, etc. Porn is nice and safe. Few "respectable" people are going to come out in support of it (just collect it privately as did FBI boss J. Edgar Hoover all his life). It's image is a curious one. Since the days of Pompeii and Sodom and Gomorrah, it has been spoken of in negative terms while cultivated by the super-rich. It's not within the budget of the moral poor so it's fine for them to go to church and put it down. That it has such an enormous audience in America indicates that there is a psychological need for it. How something so omnipresent can maintain a clandestine image is always a wonder to me. In the major cities, porn is kept in its place, a particular neighborhood or area, but who goes there? Well, the businessmen and conventioners. And what do they do with the porn bought? It goes into all those suburban bedrooms. Underground comix are not a part of this scene, not really. Only a few ugs have taken sex all that seriously, the others have lampooned it ad infinitum. Ah, but isn't parody porn still porn? Just because a character is laughing while he's ... I dunno.





© Gilbe-El Shetha, 1981

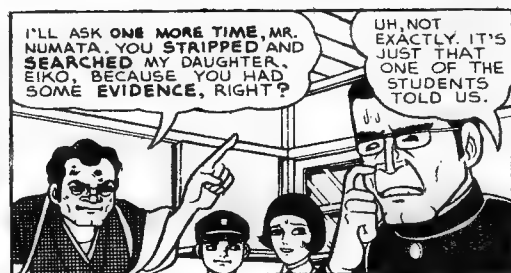


© Goodhart Studios, 1981



In RIP OFF COMIX 8, Phineas gets pregnant and Jesus goes back to the old West where he is not well received. A large selection of contemporary British strips is included in this issue, along with another adventure of the world's longest living parody, Wonder Warthog, the Hog of Steel.

In GEN OF HIROSHIMA 2 from Educomics A Japanese family finds it is not easy to be pacifist under the Emperor.



© Keiji Nakazawa, 1981



DOPIN' DAN is back in the Army in #4, and THE SPIRIT has to deal with Sphinx and Satin in a war-time tale in SPIRIT 28 (Krupp). Mary Wings deals with everyone's alcohol and drug hang-ups in her new one, ARE YOUR HIGHS GETTING YOU DOWN? (\$1.50 from Last Gasp). Pete Silvia has PAN MOD 7 out for 95¢/35¢ stamp. POB 962, Newark, N. J. 07101. This one is 16pp, digest-sized.* Gibson's PEEPING TOM brought back a lot of childhood memories. Funny interview with a peeper in there. If you are now or were ever--check it out.* You guys get that art in for COMIX WAVE 2. You readers, buy one and help out. \$1.50. Don't you love us? C.G.



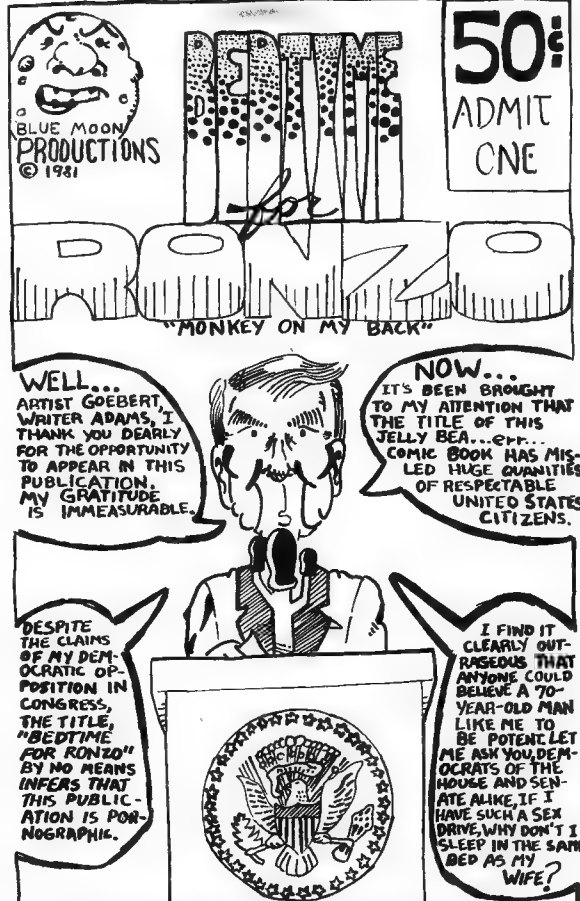
© Ted Richards, 1981



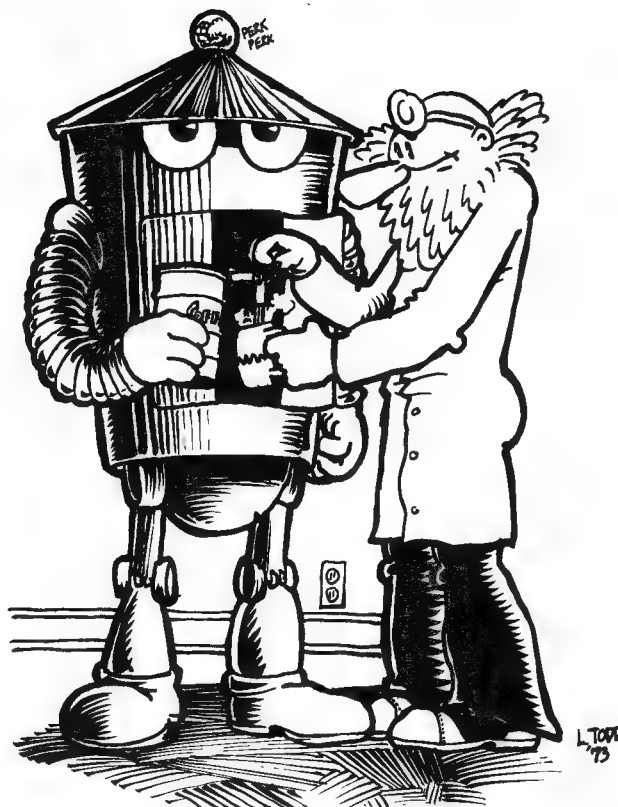
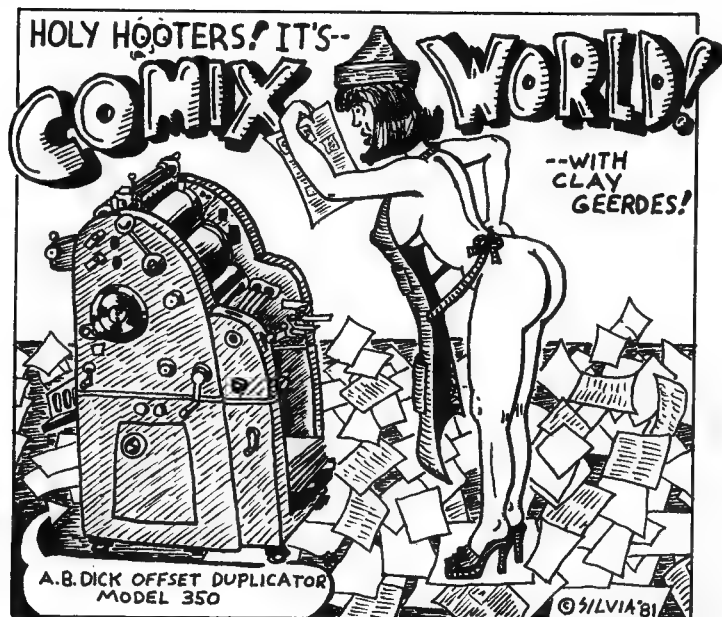
© Will Eisner, 1981



© Mary Wings, 1981



Writer: JERRY GOEBERT - Artist: BEN ADAMS

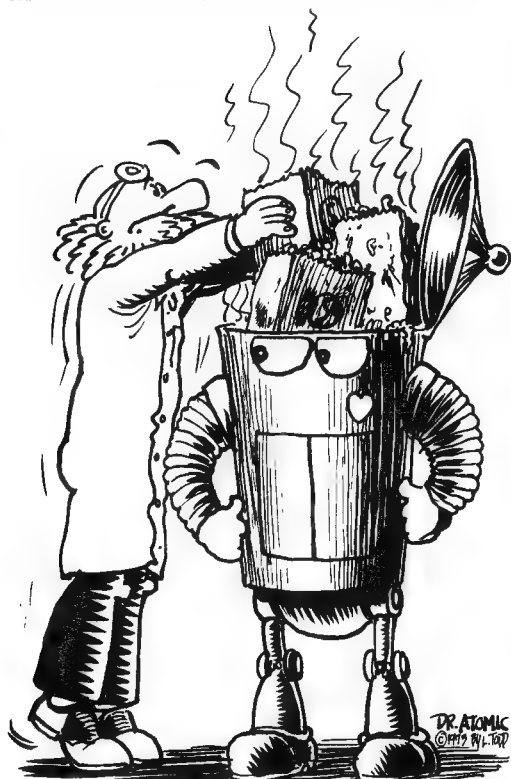


COMIX WORLD 173. June 1, 1981. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Subs: \$11 for 48 (U.S.), \$15 for 48 (Canada), \$29 for 48 (Europe and other countries). NEWAVE GUIDE: \$2.52pp. COMIX WAVE 1 (\$1.35 pp until July 15). Logos this issue by Electric Pete Silvia and Brad Caslor. Query for ad rates.

Just when I was beginning to think there were no good old fashioned underground comix coming out any more, I got the new issue of DR. ATOMIC. The kindly old cannibinologist goes to Peru in this Barksian tale, "Chariots of the Sun." Back in the early seventies when I was going around interviewing all the ug cartoonists for that series I wrote for the L. A. FREE PRESS, I got in touch with Larry Todd and we met at Mama's in North Beach. Now I just have to confess that it is hard for me to interview anyone because I am such a blabbermouth, but in Larry Todd I met my match. Here was an educated (Syracuse, New York, where he roomed with Vaughn Bode in the late sixties) cartoonist, well versed in the history of the comics, one who could go on for hours about his own



work and the influences on it. I mean Todd had big ideas for his work from the very beginning. He rapped entire graphic novels, long stories of Dr. Atomic and Billy Kropotkin and Robot and he had such a broad comprehensive understanding of science--well, that interview was the beginning of a long friendship, one in which Todd and I were to meet at parties and Cons to have those long insane conversations that become stranger as the evening progresses--I'll never forget that Bay Con at the Claremont Hotel in Berkeley in 1975 when Todd gave me a hit from one of his joints and put me away for the evening. The most potent hybrid weed that ever came my way (grown no doubt in accordance with the careful horticulture spelled out in DR. ATOMIC #4). Todd had become involved with a Berkeley belly dance troupe and I would see him at subsequent cons in those exotic costumes. When I hustled the University of California into offering a seminar on THE CONTEMPORARY AMERICAN COMIC BOOK one summer, Larry came and inked a page for the students (a gang of 76 straight folks, most of whom were elementary and high school teachers in their real lives).



TO
CLAY
R. TODD '73

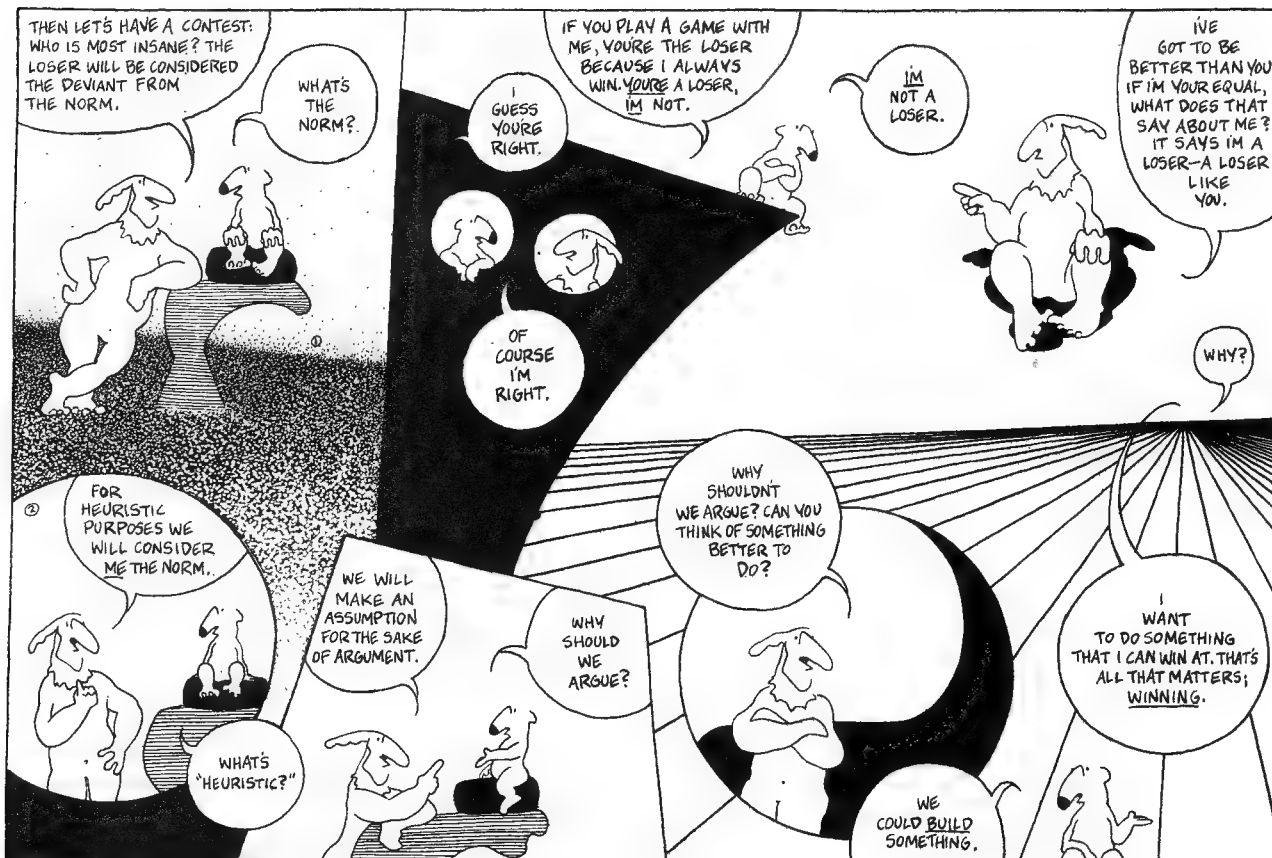


I wanted people to get a taste of reality in that class and we got to a lot of them. When they left after that weekend, they no longer thought of comics as limited to that sorry stuff that fills most of the Sunday pages. Well, what is Larry Todd like? My readers are always asking what someone is really like. Well, they're really like their comix, but that isn't what they want to know. They want some personal details, some little thing that will humanize the artist for them. Who can ever satisfy such a question? Todd is tall. He's not as

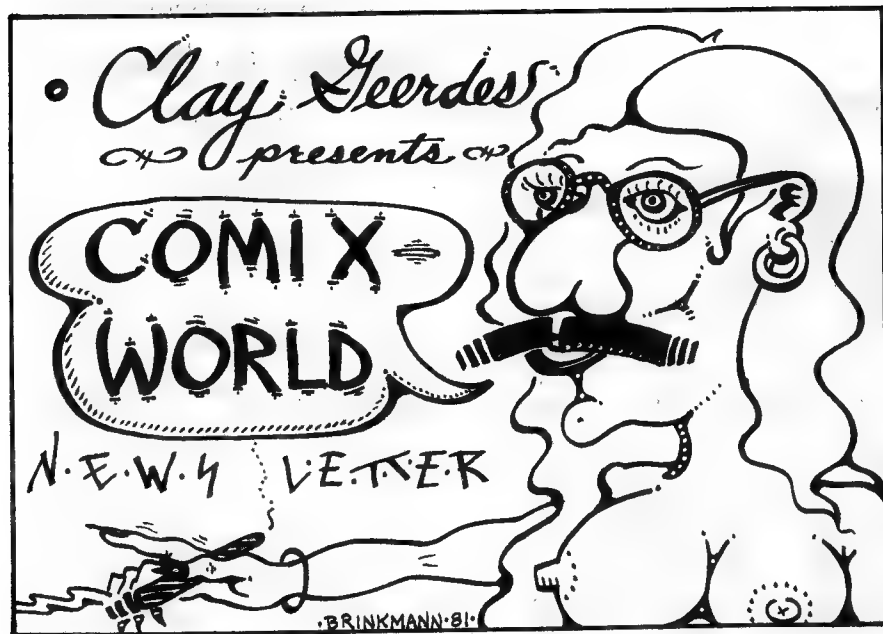
tall as Charlie Dallas who has to be the tallest ug cartoonist who ever hit the West Coast, but he's taller than Crumb and Shelton and Kinney. He's open to people in a way many artists are not. He was helpful and cooperative back in 1973 when Bud Plant, John Barrett, Bob Beerbohm, myself and others were organizing the first underground con in Berkeley. Larry did the back cover that program book and contributed the two Doc Atomic drawings reprinted here to the book. Todd is social (or he was at the time--from his latest letter I get the feeling he is withdrawing into a more private place for a time). He is able to talk about his work and enjoys it. Many ug artists are not social. They don't like to have strangers recognize them and ask them about their work. I've been told a number of times over the years, "It's all in the art. Let 'em read the book." Well, fine. But there is the art and the person. Some of them, when you get down to it, were ashamed of their work for undergrounds. They were defensive all the time. It bothered them that their art was refused exhibition in galleries and shows at cons and it bothered them when it was on exhibit in some public place. There was an ambivalence there which hasn't been openly discussed. The pose at the time was anti-establishment, but there were artists

who were opposed to the established social order because they disagreed with it, and those who were opposed because they had tried to get in and couldn't. Ironically, many of the themes which were not acceptable to Warren in the late sixties are now standard in books like 1994. Larry Todd only conforms to his own system of values. One would wonder why an anti-dope character like ZIPPY, for instance, appears in HIGH TIMES and DR. ATOMIC

doesn't. Clearly, Doc Atomic is more in phase with the HIGH TIMES reader than Zippy, the darling of the puke-rock cult. Larry Todd lives in the country now, away from the schisms, cliques, and squabbles. He's finishing IT'S A DOG'S LIFE and working on a newly created character.*** Says Larry Todd: "The minis are an important evolution of the comix movement. They have clearly taken over the spirit of the underground." The latest from COMIX WORLD are Tom Brinkman's ANIMALS OF THE TIMES and Dale Oliver's LOW GRADE 2 and 3 (all three for a buck if you order before June 15).* Larry Gonick's CARTOON HISTORY OF THE UNIVERSE #6 just out from Rip Off Press. Press kit has pix of Gilbert Shelton who is travelling in Europe--no bio on Gonick.* Schneider's MAGGOT-ZINE is finally out, over 100 pages. Information next issue.* BAR WARS 2 mini out from Jack D. Zastore. 50¢/stamp, POB 2306, Wpg, Man., Canada R3C 4A6. Get the jam, HOLEY SCRIPT, for another 50¢ same place.* COMIX WORLD will be at Bay Con, USF, June 7, and at CREATION CON, June 20-21, San Francisco Hyatt-Regency.



CHUCK CHICKEN AND BRUIN BEAR © MIKE TURVILLE, 1981



COMIX WORLD 174, June 15, 1981. © Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved Subs: \$11 for 48 (U.S.). In Canada, \$15. \$29 for 48 in Europe and other countries. NEWAVE GUIDE-- \$2.52pp. COMIX WAVE 1 (\$1.35pp until July 15). Logos this issue by Clifford Neal and Tom Brinkman. Neal is the publisher of DR. WIRTHAM'S COMIX AND STORIES. Tom Brinkman publishes PURE SEX. Two artists with the old underground spirit.* The art on this page is from Sole's illustrated "Tommy" and a story by Max (Barcelona, Spain). How did it all get together? Well, Ray Martin, who raises goats part of the year, also does German translations of underground comic stories. He publishes these in U-COMIX. What is significant about these editions is that they are often perfect bound, making them a lot more stable than the ordinary underground comix. While the translations may not please everyone, the art is well reproduced. Can you buy these? It's likely, but I would make contact with Martin first. A letter. 8531 Linden, Nurnberg, West Germany. Dealing through the mail is difficult and dealing with any foreign country is doubly so. Use air mail. Establish contact first to make sure you have the address right and find out the exact cost, including air postage. Forget surface mail. Two to six months. Very beat up parcels. Martin has a



catalog. The company is Volks verlag. Foreign comix are a good method for studying languages. Just remember that the dialogue is in the vernacular. Volksverlag publishes the German edition of HEAVY METAL. This mag started out in France as METAL HURLANT (literally, Screaming Metal), was brought to this country by NATIONAL LAMPOON, then went back to Europe to come out in Germany as SCHWER METAL. Comic art is respected in Europe where it did not have the newspaper throwaway origin it did in the U.S.

In this country, there is "Fine" art and comic art, the one being respectable and commanding lots of big bucks, the other having little respect outside comic conventions and commanding little money. In Europe, "fine" artists can draw comics and it's okay. In America, "fine" artists sneer at the medium. There are a certain number of academic folk who enjoy and collect comics and comic art, but comics are carefully contained as a sub-category under Popular Culture and you're not likely to see Crumb and Faulkner on the same shelf though both are American folk humorists. A few libraries maintain comic collections these days, but there are lots of problems, mainly because of the value of the comix in relation to the value of other books. A copy of THE SOUND AND THE FURY isn't likely to be worth as much as a ZAP 1 no matter how old it is. Interesting contrast of values, huh? CG





Vote to Ban 'Head Shops'

By John Balfour
Chronicle Correspondent

4/5/81

Sacramento

Without dissent, the state Senate voted yesterday to outlaw "head shops" that sell drug paraphernalia and to make possession of the drug accessories as serious a crime as possession of the drugs themselves in some cases.

Some California cities and counties have already tried to run paraphernalia stores out of business. The bill, passed on a 31-to-0 vote, would supercede these local laws with a uniform state statute effective January, 1982. Next stop for the bill is the state Assembly.

Lawyers have often found it difficult to define drug paraphernalia, because, for example, the item one person considers a hairpin is used by another to hold marijuana cigarettes. Similarly, a grinder for cocaine can be used to pulverize perfectly legal herbs, and a balloon for a child can be used as a heroin stash.

The bill proposed by Senator Newton Russell, R-Glendale, attempts to avoid this confusion by requiring authorities to uncover some link between the suspected paraphernalia and the use of drugs before a crime could be charged.

This means cigaret papers might be perfectly legal in the hands of someone rolling Bull Durham tobacco. But if the papers were nestled in a container with some marijuana, they could be considered illegal paraphernalia.

Likewise, an ordinary sandwich bag presumably could be paraphernalia under a section of the bill mentioning "containers used, intended for use, or designed for use in packaging small quantities of marijuana."

Law enforcement authorities could use an array of "logically relevant factors" to determine whether a product is legitimate or paraphernalia. Such factors include instruction sheets sold with the item, drug residue found on it and previous drug convictions of a defendant.

Penalties for marijuana paraphernalia would be the same as for possession of small amounts of pot — a citation and a fine up to \$100. Possession of paraphernalia for use with other drugs or sale of paraphernalia could result in a sentence of up to six months in jail and a \$500 fine. Finally, persons could lose their business and liquor licenses for selling paraphernalia.

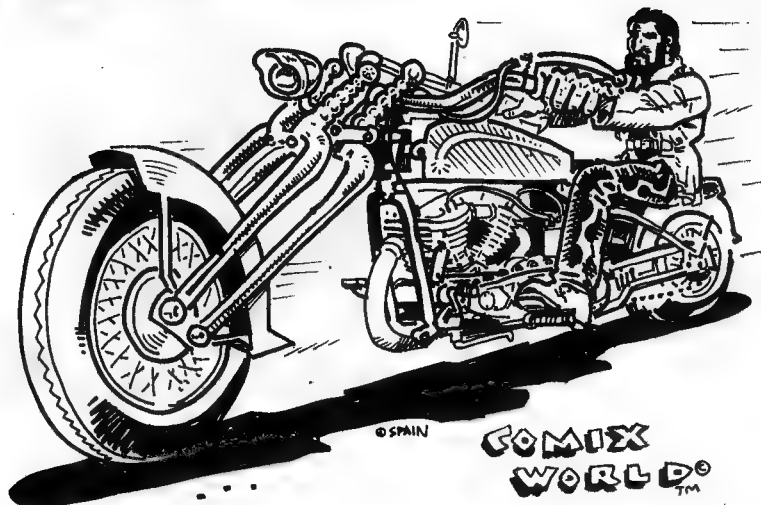
The practical effect, Russell said, would be to put head shops and paraphernalia manufacturers out of business.

GOSSIP: Rip Off Press has fired a lot of folks who were working there, indicating the company may be headed in a new direction.* Gary Arlington is back in the comix weirdworld, scripting for SAN FRANCISCO COMIC BOOK. Roger Brand is illustrating one of his stories. Gary is a seminal figure in underground comix, being the published of SAN FRANCISCO COMIC BOOK, BOGEYMAN, etc. His store in San Francisco's Mission district has long been a gathering place for ug artists and aficionados. If you're into low-riding, Gary's is where you get your monthly LOW RIDER. When I was over there last, he was publishing CHOLO, a mag of art and photos done by the various Latino artists who live in the area. It was Gary who published the first round of eight-pagers, the 7-cent Off-the-cuff comix done by Justin Green, Art Spiegelman, et al. Tired of waiting for ZAP 7, Gary published his own mini 16 page edition. It had a Crumb cover (a drawing done for the 1969 Phoenix Gallery show--If you have the book of Janis photos, there is a shot of Crumb and Janis in it that was taken the night the Phoenix Show opened. That show is historically significant, because it was the first public exhibition of a lot of underground art. Si Lowenski put it on.* CEREBUS 25 and 26 are out. \$1.50 each from Dave Sim, 221 Queen Street South #1401, Kitchener, Ontario, Canada, N2G 1W5. After awhile that little Aardvark grows on you.* WEIRDO 2 at the printer. #3 in the works. The book will be a quarterly. If you missed ARCADE, this is the one for you. It is supposedly open to contributions, but I tend to take that with a grain of salt. There are too many ug artists around hungry. Newcomers are not likely to get that space anymore than they got into ARCADE.* ANARCHY 3 scheduled for this summer. Uncle Ron will probably have that one at the San Diego Con. He likes

to show up with several new ones every summer.* BAY CON was only a dealer's room full of Marvel Comic and Baseball Card groupies this June. Dennis King had a few ugs. It was mostly X-Men hunters slouching toward...* Saw OUTLAND. HIGH NOON in space but great stuff. Almost as terrifying as ALIEN. Bergman's latest, FROM THE LIFE OF THE MARIONETTES is classical Freudian crapola. Drab, boring, and depressing. Bergman shot his wad with the WINTER LIGHT trilogy and never knew when to quit. Fellini's CITY OF WOMEN is great comedy. Mastroianni confronted with the hard-core feminists. Not much insight into what feminists stress as the real issues (equality in employment, control over their bodies, etc.), but a superb cartoon about the excesses of men and women.* Ed McBain's new thriller in paperback is GHOSTS. Another psychic detective on the scene a la King's DEAD ZONE and Koontz' VISION. McBain's current hardback is RUMPLESTILTSKIN. Dance freaks will get off on Judi Miller's SAVE THE LAST DANCE FOR ME, a flashback to PHANTOM OF THE OPERA with a great climax.* COMIX WAVE 2 is nearly together. It will be out for the San Diego Con and will sell for a buck there. By Mail it will be \$1.50pp. Valentino has done the cover for #3. Yes, I'm interested in looking at contributions. 2-4 pages with story orientation. It's not a sketchbook and it's not the place for mini-panels. The art-size should be 5 1/2 x 8 1/2. Anything you want returned send the postage for it. Art that is used will be returned with a couple of contributor's copies.* If you want space in NEWAVE GUIDE 1982, I should hear from you pretty soon. The rates ran in CW 170. Only those who buy it will get display space in #2. I can't afford to subsidize everyone this year. Expect you to share the weight. C.G.

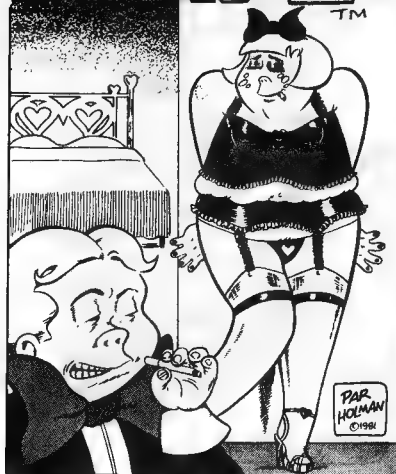
SAN DIEGO CON. I'll be at the El Cortez the entire con this year. If you want to get in touch, you can leave a message for me at the hotel desk or stop by the Last Gasp tables in the dealer's room where I'll be hanging out part of the time. If I have anything you'd like me to bring along, drop me a line before July 20. Valentino said he was coming down Saturday. If you have a flyer out on your stuff, the S. D. CON is a good place to hand it out. You can send then to the con, POB 17066, San Diego, CA 92117. Note that it's for the information table.* Matt Feazell will send you the latest CYNICALMAN mini for 15¢/stamp. 2886 James Avenue S., #202, Mpls, MN 55408 Lots of newavers in MN!* Kenny Moran has a caricature of Elvis on KENNY IN KING OF CARTOON LUDICROUSNESS 2, the Rockabilly issue. mini. 50¢/stamp. 216-B Sherbrook Street, Wpg., Man., Canada R3C 2B6.* For plugs in COMIX WORLD, send two copies of your zine. It gets listed in CW and in my regular COMIC READER column.* I am often asked by non-members why they can't contribute to the minis or COMIX WAVE. Should be obvious. The dues pay the printer. Contributions are not accepted from anyone who isn't a member of COMIX WORLD.* George Erling has done some work for local libraries. Four zines. \$1.50 for all from him. 357 Newark Pompton Turnpike Pompton Plains, NY 07444.

TRASHMAN



COMIX
WORLDTM

COMIXTM WAVE²



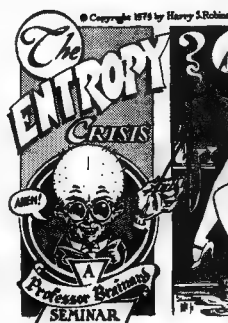
© CLAY GEERDES, 1981

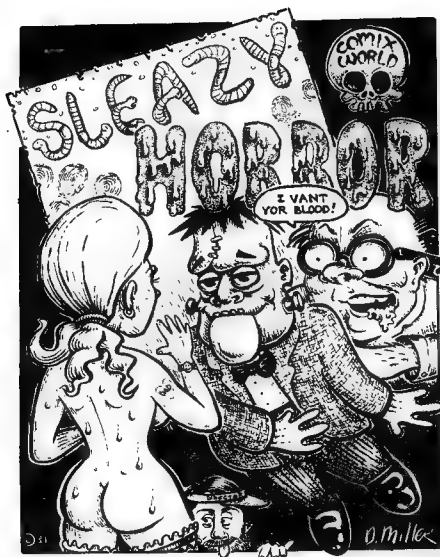
COMIX WORLD 175. July 1, 1981. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Evidently, STARLOG in New York has no regard for copyright laws or for ethical behavior toward potential readers. I have just seen advanced publicity soliciting advertising for a magazine to be called COMICS WORLD. This is, quite simply, fraudulent and misleading advertising since I have held the copyright on COMICS WORLD for ten years and I am not involved in the publication of that magazine. I am, of course, preparing a lawsuit, charging STARLOG with violation of copyright, and several other counts to be determined at a later date. Now a couple of people have mentioned that their projected title is spelled differently. So what? It sounds the same and when people hear it what will they think? As a matter of record, I copyrighted COMICS WORLD in March of 1974 on issue number six of my newsletter just in case something like this were to come up. I also used COMICS WORLD on my column which ran during 1972-3 in the Berkeley BARB so the copyright is secure and mine. I have not sold any rights to STARLOG or anyone else and those who have reprinted any of my columns have always negotiated with me for permission. Those of you who wish to express your feelings about this blatant rip-off of my trademark may write to STARLOG at 475 Park Avenue South, New York, N.Y. 10016. The point is really simple. COMIX WORLD, like COCA-COLA, or DUZ, or whatever, is my trademark. It is associated with me. I have used it on my newsletter, on my various publications, on the conventions and comic fairs I have produced, and when people hear the words they think of me. Most of you who read this letter regularly have your own companies, your own logos. How would you feel if you were confronted with advertising that had your logo on it? Someone else soliciting money under your name? Someone decides, I'll just call my company LAST GASP or KRUPP or RIP OFF PRESS or STRAY KAT STUDIOS. I think you would be as upset and angry as I am at such arrogant disregard for professional ethics. What can you do? Write and let this company know that you will not deal with any company that rips off a fellow writer and cartoonist, that you won't advertise in their magazines or distribute them if they proceed with the publication. There are plenty of titles around and they can come up with one of their own.

CREATION CON IN SAN FRANCISCO. This was the first time Adam and Gary came to the Bay Area and put on their show and I have to admit to having a nice time both days at the Hyatt-Regency. A lot of the success of the sold-out con resulted from the hard work of Tom Walton of Comix and Comics. Tom did the PR and got the people out. As a veteran of this type of promo, I know what he had to go through. Lots of ug artists spent the two days in the dealers' room drawing and talking about their new projects. Spain, S. Clay Wilson, Trina, Jay Kinney, Melinda Gebbie, Guy Colwell, Ted Richards, Terry Richards, Lee Marrs, and Tim Boxell are a few. Spain was selling Trashman drawings like the one above (and he has art to sell. Write for his list and costs to Spain, 9 Coso, San Francisco, 94111.). Wilson had a lot of demons, some at \$50, others at \$150. More expensive demons, he said, because the dollar was smaller this year. Don Chin and a friend were wandering around selling cokes and giving out promo copies of OVERLOAD 5 (see Paronavich's Quad Pods panel at left). That was a nice one. Cover by Duane Flatmo who got my vote for the Sunday costume parade but lost. Too bad, Mr. Pencil. OVERLOAD 5 is \$3 pp by mail. 1951 Quaker, Eureka, CA. Next to you are a couple of panels from WEIRDO 2. Crumb cover. That one is \$3 pp from Last Gasp, 2180 Bryant, San Francisco 94110.

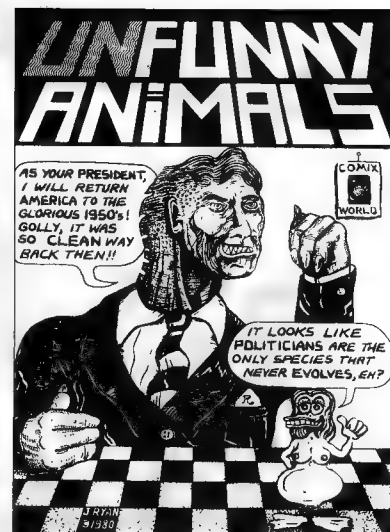


© PARONAVICH, 1981





MIKE MIST is out. That's Max Collins and Terry Beatty. More on it when I get a copy. Terry says Denis Kitchen is publishing MOD. Wilson says he will illustrate Burroughs' CITIES OF THE RED NIGHT for the Germans. There's a Wilson panel in MAGGOTZINE. Don't ask me. I only know Charlie Schneider went to Chicago for the summer so it will probably be Fall before anyone gets any MAGGOTZINES. Tom Brinkman sent me one or I wouldn't have it either. SLEAZY HORROR is David Miller, me, Par Holman. Mini. 50¢/stamp. UNFUNNY ANIMALS is our mini-political comic. 50¢/stamp. Cover by Ryan.* Chris Claremont making jokes about San Francisco to the Marvel groupies in the Embarcadero Room at the Con. Envy will get you nowhere, Chris. He lives in New York. Lots of hair. Still a hippy. All the underground artists have shaved (Kinney, Sheridan, Mavrides). I loved Mavrides punk image. Ron Turner will be the last to shave. Uncle Ron has been growing his beard



NEW STUFF: GAY HEARTTHROBS 3. \$3 from Inkwell, 495 Ellis St., No. 2595, San Francisco, CA 94107. A very gay book full of hard-core sex. Adults only on all ugs and newwave, folks. THE 1982 ZIPPY CALENDAR for those who can take him everyday. \$6 pp from Last Gasp. Calif. residents add .33 tx. THE REAL ART LETTER is out. Sally writes it and Guy Colwell lays it out. A buck contribution will get you the first one. Some good ug info straight from an insider. Well written criticism. POB 31508, SF CA 94131. COMIX WAVE 2 is \$1.50 from me. \$3 for 1 and 2.



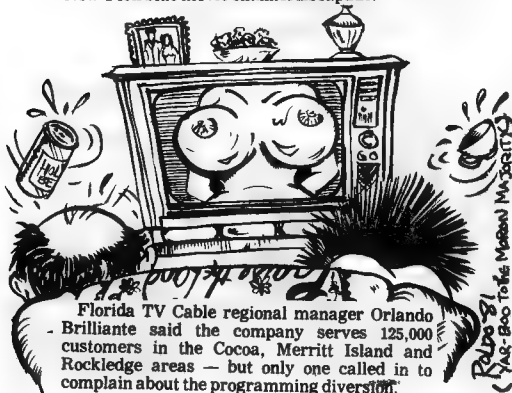
and hair since 1965 at least and who would recognize him without it. He could really go underground in a barber chair. New Wave has been good to the barbers and hairdressers. All those pink dye jobs and hack cuts. Lee Marrs has not gone mod. She was on hand talking about her Plastic Man strips. She had a gig with D-C to do the strip, but no one sold it so she got paid and the project dropped. The strips may appear in some magazine though. D-C said it was okay. Be great to work with Plas. In one panel she has him disguised as a coffee cup. The handle is a listening ear.* Would you believe S. Clay Wilson was selling his elementary school strips for \$10 apiece? Who ever kept that stuff? That's forethought. He says the little Igor character was the fore-runner of the Checkered Demon.* Jonah Hex fans (of which, I'm one) got to meet Tony DeZuniga at the con. He was sketching alongside Danny Bulanadi.* I'll be in San Diego all 5 days. See you at the El Cortez. If you haven't got a room reserved, good luck.

-CLAY GEERDES 7-81

X-rated Roberts? Wires crossed

COCOA, Fla. (UPI) — They tuned in for Oral Roberts but got soft core porn instead.

It all happened Wednesday night when a timer switch at a remote antenna in central Brevard County lost power. The antenna picked up the wrong signal for seven-and-a-half minutes from a satellite the Christian network shares with the New York blue movie channel Escapade.



Florida TV Cable regional manager Orlando Brilliante said the company serves 125,000 customers in the Cocoa, Merritt Island and Rockledge areas — but only one called in to complain about the programming diversion.

San Francisco Chronicle 7
★ Fri., June 12, 1981

Playboy Sells Oui Magazine

Chicago

Playboy Enterprises, concerned about owning two competing men's magazines, yesterday said it has sold its No. 2 magazine Oui to a New York printing company for an undisclosed amount of money.

Nat Lehrman, senior vice president of Playboy's magazine division, said Oui magazine was purchased by Goshen Litho Inc., which will begin publishing the magazine with the September issue.

Irwin Billman, former executive vice president of the Penthouse group of magazines, was named president, publisher and chief operating officer of Oui under Laurant Publishing Ltd., a corporation set up by Goshen to publish Oui.

United Press

A smooth-talking woman ward-off a pair of potential rapists Monday when she convinced them to take a cheque for \$30 and hire a prostitute rather than rape her.

WINNIPEG
4/24/81



WHADDYA MEAN
"WHO SHALL I MAKE IT
OUT TO?" YOUTINK
I'M STOOD, I'M
GONNA TELL YA MY
NAME?

While police did not expect the assailants would try and cash the cheque, a 17-year-old youth appeared at a downtown bank the following day with cheque in hand. The bank called the woman's bank, learned of the stop-payment order and called police.

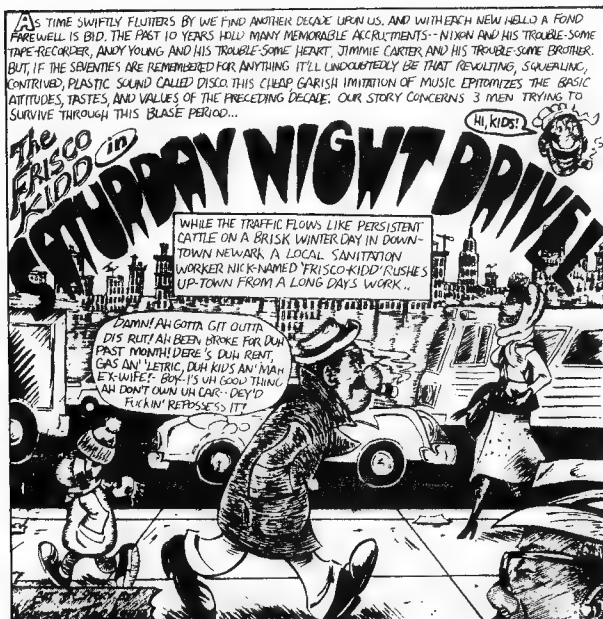


COMIX WORLD 176, July 15, 1981. © Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logo by Johnny Edgar. Those of you here at the 1981 San Diego Comic Convention may take advantage of my Summer special: A year of COMIX WORLD, a copy of the first 2 issues of our club magazine, COMIX WAVE a copy of the first edition of THE COLLECTORS' GUIDE TO NEWAVE COMIX, and three samples from THE COMIX WORLD MINI SERIES. \$10.00. Find out what's going on in Contemporary comics. Escape the factory system and publish your own. I'm speaking on the Underground panel at 12:30, July 25, Saturday. Check your schedule for the room. Our topic, suggested by program coordinator Mike Pascal, "Is there an Underground in the Eighties? Is there a need for one?" Well, was there an underground in the sixties? To the younger reader, the whole dichotomy is obscure. What was all the fuss? These days most of the guys with long hair are the fathers of shorthaired newavers and punks. At the Mabuhay Gardens, San Francisco's major punkhole, you can get stomped if you have longhair. An interesting



~ WHOLE WHEAT 3 ~

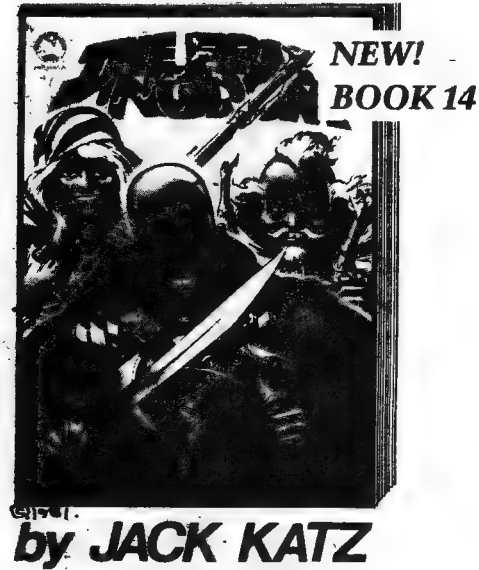
flashback for some of us 60s vets who remember getting stomped in the parks for having longhair then. Now we've gone full cycle. I would say underground symbolized the same anti-establishment attitude in the sixties that it symbolizes today, but those who work in ug comics probably consider the punks a little over the edge. And don't tell me punk is dead or some crap like that. It's happening all over the Bay Area where the schism seems to be punk vs New Wave with New Wave defined as imitation fifties rock and roll. In comics, the New Wave is only beginning, while the underground companies have formed another establishment, often a fortress as impenetrable to the newaver as the Eastern companies were to the ug artists of the sixties. Hey, you want a look at some authentic Black humor, get a copy of Vince Jackson's WHOLE WHEAT 3. \$2 pp. Adults only. 351 Broad Street, Apt. B1917, Newark, NJ 07104. In #3, Jackson takes a look at the real world of "Saturday Night Fever." Over 30 pages of B/W gutsy street humor. Check it out. C.G.



© Vince Jackson, 1981.



© Vince Jackson, 1981.



NEW STUFF: Above is a sketch from the second **WALLY WOOD SKETCHBOOK**. It's a nice 52 page magazine from Swamp Yankee Studios, Box 2311, Bridgeport, CT 06608. \$7 pp.* Alex Tamsula was in Berkeley and met the girl in the sketch above.* You should find Jack Katz' new **FIRST KINGDOM** (#14) at Bud Plant's table here at the convention.* Look for Antonio's new one, **SUZIE AND JOHNNY**, at the Last Gasp table (or send \$2.50 to 2180 Bryant Street, San Francisco, CA 94110. \$1 gets you Ron Turner's newest catalog of ugs.)* **CEREBUS** 27 is \$2 pp from Dave Sim, 221 Queen Street S., #1401, Kitchener, Ontario, Canada N2G 1W5 (Wait until you hear the Canadian postal strike is settled--no mail is getting through this month.)* There's an old fashioned 60s ug flavor to Ace Backwards' work (see panels below). He does regular strips for Bruce Duncan's **TELE TIMES**. Now you can get an entire book of his work, **ASS BACKWARDS COMIX**. \$2pp. Make check out to Pete Labriola. Berkeley Inn, 2501 Haste St., Berkeley, CA 94704. Room 414.

I want to thank those of you in the comics community who took the time to write and inform **STARLOG** magazine that they were trespassing on my territory by using the title **COMICS WORLD** for their proposed magazine. Sources tell me the publishers intend to go ahead with the magazine and ignore the comics community. Interesting. Back in the early seventies when I decided to do my newsletter, I was going to call it **COMIXSCENE**. John Barrett told me that Jim Steranko was going to use that title so I said, all right, I'll find one that isn't being used. I had done a column for **GRAPHIC STORY WORLD** and Richard Kyle called it **THE COMIX WORLD**, so I said, fine, I'll use **COMIX WORLD**.

As time passed, I used the words on columns, newsletters, and events. I produced two conventions and a couple of comic fairs. I produced programs like **COMICS IN AMERICA DAY** (U-C, January 18, 1975). In the late seventies when I began to publish the mini-comix, the **NEWAVE GUIDE**, and my little magazine **COMIX WAVE**, I used **COMIX WORLD** as publisher. The words **COMIX WORLD** have been associated with me for ten years. You can't copyright words, I'm told. What I have is a common law trademark. Anyone can publish a **COMICS WORLD**. And I wouldn't be upset at all if they did, if the words had not become so closely associated with my name during the past decade. Well, I'm informed that the editors of **STARLOG** did not know this when they chose their title. Why didn't they? I'm listed in most fan publications. My columns have run in hundreds of mags from **WONDER WORLD** to **GRAPHIXUS** and **FANFARE**. My ads have run regularly in **THE BUYER'S GUIDE TO COMIC FANDOM** for nearly seven years. I'm in the **FANDOM DIRECTORY**. They know now, of course, because many of us, historians, researchers, collectors, artists, doctors, librarians, have informed them. Since they now know, ask yourselves this question: Why do they want to publish a magazine with a title that is going to make other people think of Clay Geerdes? **CLAY GEERDES 7-13**

MORE MAGS: **ORACLE** #2. \$2 from Michael Roden, 611 Garfield Ave., Milford, OH 45150.* **TALES FROM THE STEAM TUNNEL**. \$1.75 from Tucker Petertil, 1302 N Wilson, Olympia, WA 98506. Collection of Evergreen State artists. 48pp.* **LAB RAT FUNNIES**. mini by Steven Scharff, 516 Buchanan St., Hillside, NJ 07205. 50¢/stamp. mini. Handcolored cover 25¢ extra.* **MR. WHIPPLE**, 24pp mini. \$1, Harold Onickel, 1966 Croft, Birmingham, MI 48008.* **BOOK OF ART 12**. Dan Taylor, 50¢/stamp, 1833 Guntle Rd., New Lebanon, OH 45345.* Bruce Sweeney has some ugs for sale. List from him, 82 Waltham, Boston, MA 02118. Read Sweeney in **CASCADE!**.



© ACE BRICKWORKS, 1981

"A Brief Commentary on the New Sound of Today"





COMIX WORLD 177. August 1, 1981. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Par Holman, inked by David Miller. Subs: \$11 for 48 in the U.S. Query re ads. If you want display space in the 1982 NEWAVE GUIDE, you'd better get in touch with me (SASE for rates/\$15 a page and down). Deadline for all copy is September 1st. COMIX WAVE 3 is nearly ready. To order a copy, send \$1.50 to me. 1 and 2 still available. FRIED BRAINS 6 is 50¢/stamp from CW. We jammed a mini at the San Diego Con. 16 pages. It has both ug and newavers in it. Roger May has it for 50¢/stamp, POB 1384, Nevada City, CA 95959. Roger has a lot of minis for sale. Ask for his ad sheet. He did the first VIBRATORY PROVINCIAL NEWS in 1973, back when we used to run into one another at Intersection in North Beach (Nicklelette fans both). New ugs at the S. D. Con were ANARCHY 3 (panels on this page), COCAINE 3 (top 4 panels back page), WEIRDO 2, and RAW 3. Raw is the underground life magazine. You can get all of it, plus the ZIPPY 1982 CALENDAR (\$6) from last Gasp Comix, 2180 Bryant Street, S. F. 94110. Tell Uncle Ron, COMIX WORLD referred you. The Last Gasp gang hung out way back in the dealer's room at

I USE MORE EVERY YEAR AND EVEN SO THESE ANTS ARE BIG ENOUGH TO PAY RENT!



the El Cortez Hotel. S. Clay Wilson never showed. Said he didn't want to turn 40 at a comic convention, so he was probably drinking at some quiet little pub in San Francisco. Greg Irons never got to finish up that Unicorn tattoo on Angel Larson's right boob, because he moved up to Seattle. Angel made up for it by getting Alfredo Alcala to paint her t-shirt. He drew a face on it and you can imagine where he put the eyes (I'll have photos of all this stuff on my next few issues. Don't have them back yet. Patience.). She strolled by the newave table, occupied at various times by me, Roger,

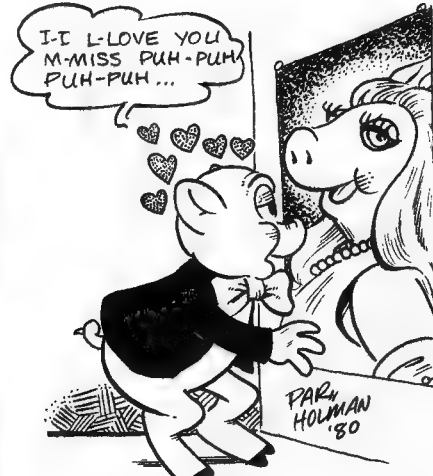
HA! A PRIME EXAMPLE OF CHAUVINIST CHIVALRY DISGUISED AS LIBERAL COURTESY! I REFUSE TO SPEAK UNTIL 'JOHN' COMMITTS HIMSELF TO A PUBLIC POSITION ON THE QUESTION AT HAND! LET'S GET THE CARDS ON THE TABLE...



UMM... THAT IS... UH, WELL, SPEAKING AS A PSYCHOLOGIST, I FIND GUILT TO BE COUNTER-PRODUCTIVE IN TERMS OF A PERSON'S "EMOTIONAL ECONOMY"... YET - IN TERMS OF SOCIETY, GUILT DOES REFLECT CONSENSUS AROUND TABOOS - AND, UH, IF "PROGRESSIVE" TABOOS ARE GENERATED, SAY, "SEXISM"... THEN IT CAN INTERNALLY DEFLECT UNDESIRABLE BEHAVIOR!



RADICAL THUGS ATTACKED POLICE TODAY IN AN ILLEGAL DEMONSTRATION IN SUPPORT OF THE RED BRIGADES





©SEAN KERRI, 1981.



©WARREN GREENWOOD, 1981
COCAINE COMIX 3 \$1.50 /LAST GASP.



© 1981 BY T. JENSEN AND GEORGE DICAPRIO



© T. JENSEN, 1981.



Larry Rippee, Rojerio (who had to be restrained in the halls of the hotel when he started doing a mural), and numerous others. Jane Oliver and Roger added to Angel's t-shirt, Roger lingering over his work. Carol Lay strolled by in her new t-shirt. She did the Pep Girls. Now inking Donald Duck at Western. Byron Werner gave me the 7th issue of FAMOUS POTATOES, his weird collage-style dadazine. (\$1.50 pp from him, 455 N Doheny Dr. #1, Beverly Hills, CA 90210). George DiCaprio had a table with Robert Williams. Williams and Wilson have done a strange little ug called YAMA YAMA, 400 printed. \$5 from George DiCaprio, 4447 Russell, L. A. CA 90027. George has some op ugs, too. Ask for his list. Who is George? He came up with the idea for COCAINE COMIX. Wrote the lead story, NOSTRILACHOO! in #3. Williams has several beautiful posters for sale, one of them the great ass panel. The large color posters are \$10 and the ass is \$4. Postage and handling on them would probably be a couple of bucks. I can't print Williams address, but will forward orders sent care of CW. Send your envelope addressed to Williams and stamped inside a second envelope addressed to me.* We had an underground panel on Saturday, the 25th, and it was well attended. The guys in San Diego gave us a 12:30 time slot and everyone was awake. Ron Turner, Robert Williams, Dan O'Neill, me, Lee Marrs, Warren Greenwood, Tim Boxell, and John Pound sat on the panel. Everyone expressed views about whether or not there was an underground these days and whether one was needed but little was resolved. A lot of people still do ug comix because of the freedom and the fun. No one does them for money. Warren Greenwood works for an animation company. They edit and change everything. They want mediocrity, he says. He puts his personal work into the ugs. So do the others. Out of space, folks. Continued with photos next issue. Stay high. C.G.

Why is this mouse smiling?

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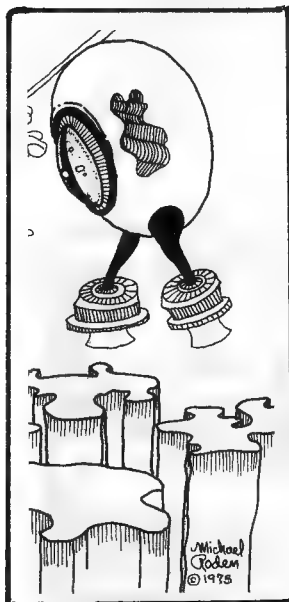
"Outstanding." - WALT RODGERS

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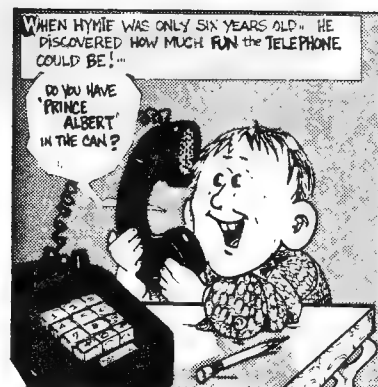
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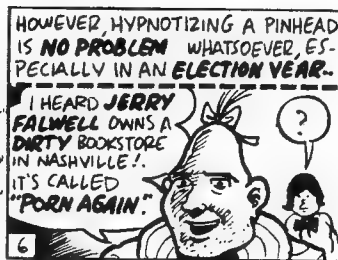
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© Bill Griffith, 1981

COMIX WORLD 178, August 15, 1981. © Clay Geerdes, Box 7081, Berkeley, CA 94707. World Rights Reserved. Logo by Grass "he blew it all on the slots in Vegas, but never lost heart" Green. Subs: \$11 for 48 in the U. S. Others should query. Ads: \$5 and \$10. Query. COMIX WAVE 3 is out. \$1.50 from me. See cover this ish. I don't have the con pix halftoned yet, so they'll be in my next letter. On this one, previews of MOD, Terry Beatty edited mag for Krupp (see Bishop's comments on MOD & the ug aspects of the Chicago Con on p. 2) and (below) MIKE MIST.* September WORLD OF VELVET has a spread on ugs. General historical rap by a staff writer. * Dan Taylor's mini, MISC FUNNIES is 25¢/stamp from him, 1833 Guntle Road, New Lebanon, OH 45345. Dan has a page in COMIX WAVE 3.* An SASE will get you a copy of Tom Brinkman's ROMAN HOLIDAY COMIX. 4 Cranberry Dr., Islip, NY 11751.* \$2 gets you a nice collection of Robert Laughlin's KITZ 'N' KATZ, 315 Clifton St., Westfield, N J 07090. 7 1/2 x 11".* A short story by Kim Deitch

The Mike Mist Minute Mist-Eries originally appeared as the upper third of a tabloid page of comics called *The Comics Page*, which was syndicated to weekly newspapers and shoppers in 1979 and 1980.

My friend Terry Beatty and I came to do *The Comics Page* on the rebound: we were in the running for the *Annie* comic strip — in fact, the Chicago Tribune-New York News Syndicate went so far as to pay us for doing the first two weeks of the strip — but in the end lost out to Leonard Starr, a brilliant cartoonist (and if you have to lose out to somebody, it might as well be a Leonard Starr).

I have always been of the belief that it's best to jump right into a new project, when something falls through; and I had for a long time thought a self-contained page of comics for weekly papers would be a good idea. I still do, but *The Comics Page* — after a year's run in a dozen papers — has come to a close: the difficulties of self-syndication were too much for Terry and me, and we've moved on to other projects.

Hopefully, one of them will be *Mike Mist*, for some new market.

— Max Allan Collins

Room 414, 2501 Haste, Berkeley, CA 94704. I know he accepts contributions of all kinds. Pro-street people.* From Brad Foster, a mini that tells the story of a work of art from conception to completion, GIVING DUE CREDIT: THE BOOK OF UNSUNG HEROES. 50¢/stamp from him, 4109 Pleasant Run, Irving, TX 75062. An additional \$3 will get you Brad's beautiful folio. Some of the finest design work I've ever seen.* Hey, Bob Vojtko is getting a four page spread in the November issue of VELVET, so who says self-publishing doesn't pay off? You have to get something out there for folks to notice before they can notice it. Congrats, Bob!* I'm planning a series of CARTOONISTS NIGHTS IN BERKELEY. The first one will be in October. Each one will have a special guest speaker. Details in upcoming issues of CW. Am also beginning to plan the Berkeley Con for '82. Next spring, we'll do it. Contact me. C.G.

THE COMICS PAGE



© 1981, Collins/Beatty.

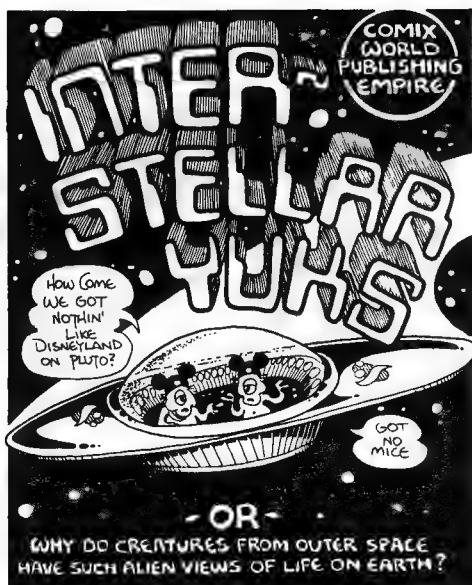
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ADD CETERAS: Artist Bill Griffith, creator of the great S.F. cartoon character, Zippy, and the best-selling comic book, "Young Lust," has unleashed his Mission St. mouthpiece, Bernie the Attorney, on the Robert Stigwood Organization in H'wood. Stigwood has made a new movie called, yes, "Young Lust," with no credit to Bill. Beside which, when his Bernie called Stigwood's Bernie, the latter said, "Yeah, we have a few copies of that comic book around here. Great stuff!" Griffith: "I guess they know a good title when they steal one" ... The Daily Comical, cont'd: Russell Myers, who draws "Broom Hilda," has enlisted Turk Murphy to help restore his strip to the pages of this sterling journal, and Turk is trying because "I can't resist a man whose address is Peckercroft Lane, Grants Pass, Oregon"... Yeah, I sorta miss ol' Broomie. Also the pretty ladies of "Apartment 3-G" and Prof. Papagoras. But just sorta. The hot one these days is "Bloom County," "Farley" has a high batting average, and "Doonesbury," while still No. 1, is becoming a bit too predictable. Don't ask me how I got off on THIS tangent.

FROM HERB CAEN



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Some info by Murray Bishop from

Denis Kitchen, whose Kitchen Sink publishing firm has offered alternative comics for eleven years, contributed to this discussion with a panel on his own company, trying in part to pitch for Will Eisner, whose book The Art of Will Eisner, Kitchen's first square back book, will be out in late August or early September. Resisting the label of "underground comics" publisher yet cringing from Cat Yronwode's accusatory label of "respectable," Mr. Kitchen observed that his business is changing. Head shops, an endangered American demi-institution, still constitute 15 to 20 percent of Kitchen Sink's circulation, with their future these days very much in doubt. Foreign sales, of all things, are growing dramatically, he said. "Basically the circulation is slowly growing. It's not growing at the pace I would like, and I wouldn't even say it's growing to keep pace with inflation, but it's not exactly stagnant either. I'm optimistic that it will continue to grow."

(16 PAGES/DIGEST-SIZE)

Robert Williams answered: "When underground comix were first conceived, the idea of a collector wasn't even thought of." Williams went on to say he was glad collectors were around, because the sale of originals was the only thing that made the bucks for the artist. He noted that collectors always want that single splash panel, while a good comic story doesn't reach it's stride until about 6 pages. He noted that a lot of slick artists used the ugs to go on to higher things in the early seventies, but concluded that ug comix were a Bohemian syndrome, a hippy thing with deep roots.

NARD 'N PAT 2 JUST OUT.

This has not restrained Mr. Kitchen from publishing the provocative comics that typify his business. Mod, according to editor Terry Beatty, probes the new odd world of New Wave rock, the kind of fringe world that once solely populated undergrounds. Jay Lynch and Gary Whitney plan to explore similar territory in their Phoebe and the Pigeon People strip by introducing two children: Sunshine Karma Goodvibes, from the hippie family, and Rat Phlegm, daughter of New Wave parents. These two will appear in about every third week of the weekly strip, collected into Kitchen publications for later reissuing. Mr. Lynch, noting the difference between Phoebe and his other strip Nard 'N Pat, said "It's two different formulae. Nard 'N Pat is an old man and a cat. A cat is a Jungian universal archetype for sex. The Jungian universal archetype for death is birds. If the topic of the joke isn't sex, it's probably death, so there was this whole other area we could have. ...Between Nard 'N Pat and Phoebe you can tell any joke in these comic strips that you might think of."

Cat Yronwode observed on this panel "the underground, it seems to me, is falling into two parts now. It's falling into very formalized dope-sex-and-violence comics, and it's also developing along the lines of which fiction has always developed, which is to tell a story. ...What I want to see is the underground absorb ...storytelling (and) dramatic principles, ...and give it an honesty that the self-exposing, gut-spewing autobiographical undergrounds have had." Terry Beatty asserted that criticism of many derogatory comics has been too serious. Characters like Mr. Snoid do not necessarily speak for Robert Crumb, and scenes like two women running into each other on skates are "done with a real sense of how ridiculous it is," not primarily as a put-down.

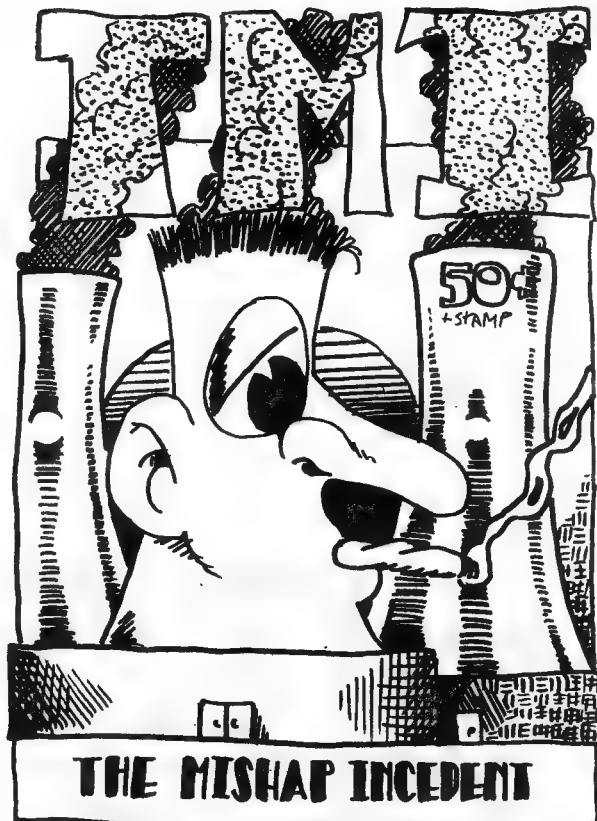
On a side note Jay Lynch observed "There was an interview with Gilbert Shelton where he was in Europe, and they asked him what was the difference between European comics and American comics, and he said 'In Europe comic books are twelve feet long and printed on sheet metal.'" No one knew how to respond to that.

Mr. Kitchen acknowledged the risk of his business, for in the last couple years books by less-than-famous cartoonists have bombed. Thus he placed the acclaimed "Omaha" story in a title where it will sell, Bizarre Sex, though the title hardly reflects on the contents. Mr. Kitchen hopes to generate new interest with four new square-back books planned for the next eight months, including a collection of Kurtzman/Elder Goodman Beaver stories from Help!, and two full-color Eisner collections (one of just Spirit stories). Kitchen Sink is standing strong in all of this. Their table at the convention sold many more of their new comics than expected. As a reservoir of fresh ideas, and with mainstream comics rapidly approaching the price of "undergrounds", these smaller comics should be watched with renewed vigor.

THE BUYER'S GUIDE TO COMIC FANDOM.

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COMIX WORLD 179. September 1, 1981. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Latest mini-comic is INSEX FUNNIES. Insect art by David Miller, Tom Brinkman, Jim Ryan, and me. 50¢/stamp.* Joe Zabel has a new one out, STORYBOOK COMICS. 32pp, B/W. It's \$2 from Joe, 185 Maple Drive, Youngstown, OH 44512.* EL VIBORA 19 reprints work by Gilbert Shelton and Robert Williams. From Barcelona, VIBORA carries on the tradition of METAL HURLANT and L'ECHO DES SAVANES. Great covers and weird stories. HEAVY METAL has become a pale shadow of its EUROPEAN predecessor.* You're only free if you publish your own. Remember that. Newsletters are still a source of raw data, unedited, chaotic, random, often full of a mix of good stuff and bullshit, but always immediate and stimulating. I get them from people from time to time and I'm always glad they're out there doing it. I go on from year to year, because my own has put me in touch with a lot of good people. This week I got a copy of INSIDE JOKE from Elayne Wechsler (who wants to trade one of hers for one of yours so you newavers drop her one of your minis or whatever and see what INSIDE JOKE is all about) who stimulated me to write a little about 1968 on Haight Street. I flashback sometimes. See pin eyed teenagers floating in the back room of the Psychedelic shop tripping on the covers of THE EAST VILLAGE OTHER and CHICAGO SEED, thinking there are no papers like that anymore with everything so fucking serious these days. I hear that punk is dead, but see more punks around than ever before (indeed, the local media has just discovered punk and Berkeley had it's first outdoor punk festival this July). Hear slam-dancing is the fad on the vomit scene and ugly is hip.

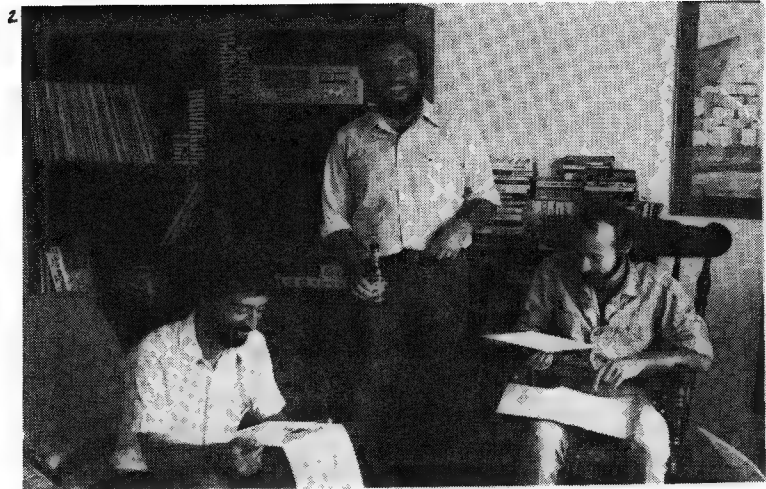
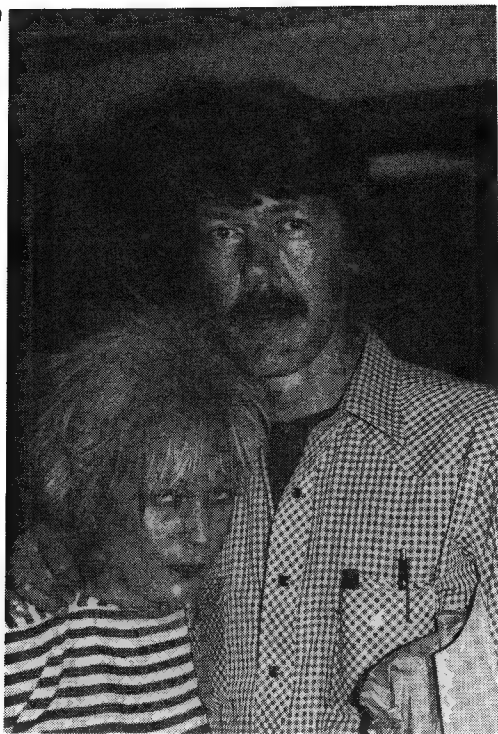
ELAYNE WECHSLER
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Most of the punks are the offspring of longhaired hip hot-tubbing parents so they chop and dye and stay dry, though quite a few dig Travis (deNiro from TAXI DRIVER) so they get Mohawk cuts and walk around looking razorblade mean and sulky. Namecalling is in and FUCK YOU is in vogue (remember Ed Sanders' mag FUCK YOU: A MAGAZINE OF THE ARTS? In case you're new to it all, Ed was one of the Village FUGS, a wasted jug band that preceded all of what is currently thought to be fresh punk theater. The FUGS once dumped spaghetti all over themselves during a performance at La Mama. Remember Allen Ginsberg chanting a dispersal Mantra outside the Peace Eye Bookstore, stilling a potential brawl without a single flying fist? You notice all the radio stations and even mainline t-v doing these nostalgia rock shows--that's because they can't figure out how to handle punk. There is, at last, something too gross for t-v.--okay, you want to hear about the convention, some comic rap, right, the state of the low arts. Bob Williams said it was lowbrow art and there would always be some new lowbrows on the scene to carry on with the comix. DON'T TRUST ANYONE OVER THIRTY! Well, gee, folks, everyone on the underground panel was over thirty and some over 40 (and some faking it). And can you tell where people are at by what they put in their panels? No. Well, I guess you can tell where Dave Berg is. Dave talked about the roots of humor. Pain. He said he has moved to California now, given up those lovely New York winters. Told us about the Brooklyn Renaissance--that himself, Barbra Streisand, Mel Brooks, and umpteen others have come out of Brooklyn to make it on the world scene in the past decade. Why is that? No one knew. Maybe Brooklyn is just a big place. Didn't they all move out after they made it? Berg was fun. He kept getting affirmation for his witticisms from Sergio Aragones who was in the audience spying for Bill Gaines. Those MAD guys keep track of each other. Berg said MAD mag has turned out more scoutmasters than any other humor mag--Hmmm, did he actually survey them all? No scoutmasters at CRACKED or CRAZY? To liven up the banquet while thirty or forty inkpot Awards were given out by Shel Dorf, Sergio did caricatures of all the guests. No serious moments there, though Shel tried. Everyone was laughing at Sergio, the World's fastest

cartoonist, particularly when he did both of Shel's chins. Dirty pool? Naaa. Shel's a good sport (or was he?). Banquets are hard on most people. You're sitting at a table with a group of strangers and you may or may not know who's who. That makes conversation a little sticky. I always wade right in and talk to whoever is around. Clown a little. Try to warm things up. The egos are so bloated at cons, it isn't easy,

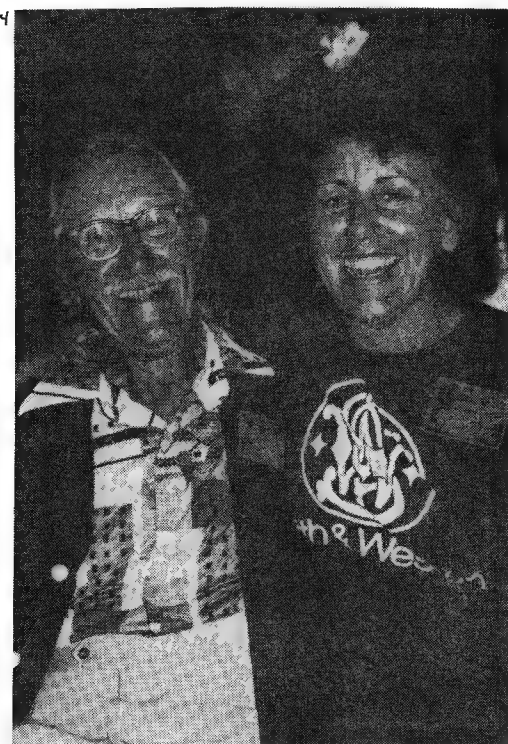
Lots of levels going on simultaneously. For the artists, it's work, after all; they're there to hype their product, to smooth in with the right people, to score new contacts, new work, and if they should accidentally have a good time with the wrong person, well, things could get bad back on Madison Avenue. Everything is happening at once. People are trying to score dope and sex and work. People are lying like hell and there are others around hearing and smirking at their lies. Top industry artworkers are wallowing in egoboo, lapping up all that slavish praise for their Kirby swipes and traced photographs, grinning and playing it to the hilt, hoping no one remembers where they ripped off the idea for that last story, what old E-C or F & SF story has just been rewritten for the millionth time to be praised as "creative and brilliant work." But everyone in the biz knows all this and doesn't give a shit. Some people just lay the truth on you since it makes no difference. "Christ, man, do you realize I'm forty fucking years old and I'm still inking Fartsniff and Vapid for Eastern?? I still haven't gotten my own character." "Well, when I started there, I tried to do something, but all those cocksuckers want are traced photographs, so, fuck it, I just turn on the lightboard and put in my eight." In the dealer's room, the big beating heart of any con, you find the same people sitting behind the same inflated old comic books, hoping some chump will come along and drop a couple hundred for an old PHANTOM LADY or some other (chuckle) "good girl art" comic hacked out in the forties. And sometimes you see the artists looking at copies of their own books that they can't afford to buy. Someone who never drew a fucking line is making hundreds of bucks off books they got for a few bucks years ago. Ah, comic book dealing is a corrupt business. The sharpies profit from the ignorance of others. The artists hate their guts. I hear it a lot. Oh, they have to be nice to the dealers, because there is money to be made, rent to pay, groceries to buy, a style to maintain, but underneath it lies a level of anger, disgust, and hostility, usually displaced to lovers and spouses. The industry artists are the most deceived. They're in a situation where they have to promote the very people who are getting rich off their labor and they don't even see themselves as workers. They think they're stars. You have to go to a con to see it all as it really is. Little kids come up to you and say, "Are you anyone?" And you realize you could tell them anything and it wouldn't make any difference. It's just a game they're playing for awhile. The comic stores are teaching it. See, kid, you collect this superhero and when your collection is complete you start on this one and one day you'll have them all and they'll be worth big money and.. Alas, the Trekkies are now into elves' ears. All hail Richard and Wendy Pini.





That's JIM OSBORNE and his friend to your left. Jim, strongly influenced by the work of Lynn Ward and the writings of H. P. Lovecraft and the E-C Comics, quit doing underground comix some years ago when he found there was no living there. He still lives in the Bay Area where he does advertising and poster work. The woman is lead singer of rock group, VKTMS. Above, newwave artists David Miller, Par Holman, and Mike Turville are looking over each other's artwork at Clay and Clara's place. Holman was in the Bay Area for a few days in July. He lives in Utah.

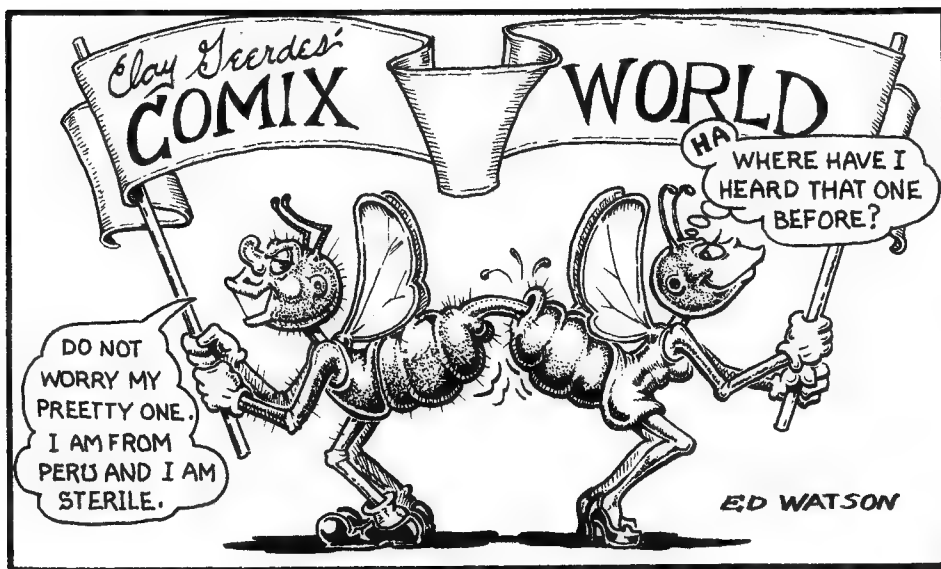
That's Dave Berg in the cap, Sergio Aragones in the moustache. Both are MAD artists. Sergio recently did a map of the United States that you ought to have on your wall. Below Bill "Katy Keene" Woggan and Shelby get together for a brief chat at the San Diego Con. Bill's in fine health and having a good time. Lots of Katy fan clubs around. He is retired and lives in Santa Barbara. Shelby is not retired and still lives in the Bay Area where she works as a graphic artist and designer. You've seen work by Shelby in WIMMEN's COMIX and TITS 'N' CLITS. The women's comics trip seems to have faded into history and there was no women's panel at either Creation Con or San Diego this year.* The single underground character in this year's costume contest was Zippy (Scott Shaw in a nice clown costume). He was part of the All Human Orchestra of Raoul Duke and one of the high points of the evening was Zip handing a ding dong to Forrest Ackerman. The costumes were outstanding, but everyone was overwhelmed by the Star



entry which included all of the characters from Wendy and Richard Pini's ELFQUEST. The elf epic is in its tenth book and doing very well. I'm told Comics and Comix intends to bring the Pinis to the Bay Area for a promo gig this Fall. That's Richard below in the t-shirt, Wendy with the sword. You saw her last in COMIX WORLD in her Red Sonja costume.* Support us on the club magazine, people. I have the first three issues printed. You get all three for \$4 pp.

All Photography by Clay Geerdes, ©1981.



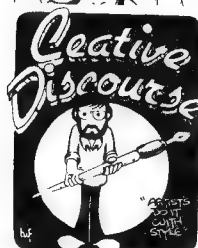


COMIX WORLD 180, September 15, 1981. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Ed Watson was done during the period when the California fruit trees were being sprayed with malathion in an attempt to destroy the larvae of the Mediterranean fruit fly, the Medfly. Many people found their property being sprayed without their permission. Local media said nothing about those who resisted by firing their guns at the helicopters. I heard from Oakland residents that more than one family fought back.* New comics this week are AMERICAN SPLENDOR 6 (\$3 pp from Harvey Pekar--see address on Page 2), KNOCKABOUT 2 (S. Clay Wilson cover, Interior art by D. Hine, Graham Manley, Hunt Emerson, Bryan Talbot, Bill Griffith, Cliff Harper), SNAFU FUNNIES 1 (\$1.50 pp from Roldo, 1232 Downing St., Wpg, Man., Canada R3E 2R7.) with art by Roldo, Jack D. Zastre, Bobby, Basil Hatte, & Frank McTruck. SNAFU 2 is half completed. Nice to have the Canadians back. That was a long mail strike. FLAMING CARROT COMICS 1 is a Bob Burden solo. If that carrot superhero catches on, he'll be a comic first. I remember when Warren Greenwood was doing Brok and the other veggies in ZERO. Can't remember a time when vegetables made it big. Too hard to identify with them. Don't think I'm putting the Carrot down though. A lot of good satire in this one. \$2.45pp from Bob, POB 220, Marietta, GA 30061.* CEREBUS 28 and 29 ready from Dave Sim. \$2 each. POB 1674, STA C, Kitchener, Ont., Canada N2G 4R2.* BABYFAT 24 features Clark Dissmeyer and Dale Oliver. This is the 100th in the COMIX WORLD MINI-SERIES. 50¢/stamp as usual.* TWO-TITTED TAILS 3 is all vintage Par Holman and it's bound to be a classic. TTT teaches you not to take sex all that seriously. 50¢/stamp from CW.* Dale Oliver's LOW GRADE 4 is ready. More of Dale's weird humor. As an introductory offer, I'll sell you all 4 LOW GRADES for \$1.50 this month.*

Yes, we're going to continue to do minis at CW, but I want to focus more on the magazine, COMIX WAVE. Let's see what you've got. I can use material. No larger than 11x17. If you want it returned, send the postage.* Publishing deal on new undies fell through and Valentino has been returning the art.* \$2 will get you Joe Zabel's latest, STORYBOOK COMICS. 32 pp, B/W, digest-sized. 185 Maple Dr. Youngstown, OH 44512. Joe says Agent Gedon is suspended as a mag, but the character will continue in some other pubs.



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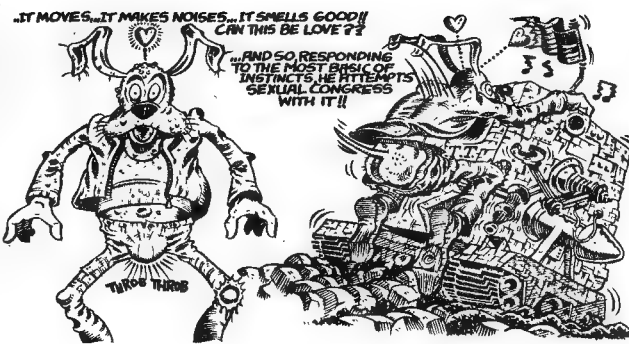
The American Apathist



VARIATIONS ON A THEME
JABBERWOCKY GRAPHIX

4109 Pleasant Run Irving, TX 75062

Knockabout © Gephart Mangle 1981



Heart Surgery For 'Peanuts' Cartoonist Charles Schulz

"Peanuts" creator Charles Schulz underwent a 3 1/2-hour quadruple-bypass heart operation in Santa Rosa yesterday and was "doing just fine," doctors reported.

The 58-year-old artist and his doctors had planned the operation for some time, a spokeswoman for Schulz's business enterprises said.

Dr. Theodore L. Folkerth, chief of cardiac surgery at Memorial Hospital in Santa Rosa, said the quadruple-bypass operation is fair-

ly common and that Schulz was in stable condition. "Everything looks as if he's doing just fine," Folkerth said.

The hospital said persons undergoing this type of heart surgery may be expected to go home for recovery after a week's hospital stay.

Schulz's "Peanuts" comic strip, carried in The Chronicle and more than 1800 newspapers throughout the world, is expected to continue without interruption, his office said.

Knockabout © Cliff Haffner 1981

...BUT TO NO AVAIL-FOR I REACH FORWARD AND SUCCEED IN PLANTING A HURRIED KISS ON AMANDA'S LIPS...



...THIS PROVES TOO MUCH FOR HER AND WITH A SHRIEK SHE BREAKS FREE AND RUSHES INTO THE GIRLS LAVS WHERE WAIT HER SISTERS...



Charles Schulz went home from the hospital this week, leaving on the wall of his room behind him a nice Snoopy strip. Can't keep a good cartoonist down.* I had a beer with Terry Boyce. She showed me the art that will appear in WEIRDO 3 and the new women's comic being edited by Becky Wilson. Terry's got a nice sense of humor. She got inspired to do more comix by the Loonies (a group that meets in San Francisco to talk comics).* Marc Myers, says Matt Feazell, is going to animate Cynicalman. That mini-character is a staple in Matt's NOT AVAILABLE COMICS. #17 is 15¢/stamp from him, 2886 James Ave. S., #202, Minneapolis, MN 55408. See Matt's first ug work in ANARCHY 3. His ROCKET SQUAD 1-4 is 15¢/stamp. It's a single sheet with a unique panel layout.* From Marc Myers, Box 116, Fullerton, NE 68638 comes FINAL SPARK. 24pp, B/W, digest-sized. \$1.25.* Dan Taylor has TWENTY-FIVE CENT STORIES #1 for that amount plus a stamp, 1833 Guntle Road, New Lebanon, OH 45345.* No, I don't know why THE COMIC READER hasn't run my column for a couple of months. I sent it in. Write and ask.* From Michael Roden, MOLDY REMAINS (comes up with some gruesome titles, doesn't he?), 75¢/stamp, 611 Garfield Ave., Milford, OH 45150.* I'm extending the deadline on the revised NEWAVE GUIDE. Would like to hear more opinions about the trip. Write me.* Yes, you can renew for a year. \$6. It's 11 for 2. (U.S. rates). Keep on drawing. C.G.

THEN SHE GAVE THIS HOUSEWARMING PARTY, AT THAT TIME SHE STILL HAD THE KEYS TO MY PAD. SO SHE FALLS BY WHEN I'M OUT AND BORROWS SOME RECORDS FOR THE PARTY. MAN, I DON'T LIKE TO LEND MY SIDES OUT UNDER ANY CIRCUMSTANCES, ESPECIALLY NOT THOSE.



ANYWAY, I WENT TO THE PARTY, MAN, ALL THESE FUCKED UP PEOPLE WERE THERE, ALL THESE MESSED UP KIDS THAT CARLA HUNG OUT WITH. I SAID TO MYSELF, "WHAT AM I DOING HERE?" SO, I SPLIT AFTER ABOUT AN HOUR.



WHEN I WENT HOME I THOUGHT ABOUT CARLA AND REALLY GOT MAD, SO I WENT BACK AND GOT MY KEY FROM HER.



COMPUTER PROGRAMMER WHO DID HALF OF CARLA'S WORK AT FOREMOST. NOT LONG AFTER HE LEFT, SHE GOT FIRED.



FROM KNOCKABOUT 2

DEFINITIONS

STORY: HARVEY PEKAR
ART: MICHAEL T. GILBERT



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COMIX WORLD 181. October 1, 1981. ©Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo: Will Meugniot. Sub rates: \$6 for 24 in U.S. I've collated the last of my back issues. I have a small number of sets that run from 1-160. Some have xerox copies in them and a few are missing entirely. Those who want the back copies can get one of these sets for \$20 postpaid. When these are gone, that's it.* David Miller came by yesterday with the art for ORGANS ON PARADE 2 so we took it to the printer right away. Copies are here. 50¢/stamp from CW. More great parodies of the old comic strips. Adults only on all ugs and newave comix.* COMIX WAVE 4 is ready. It's a big 20 pager, digest-sized, with a cover by George "Yikes" Erling and interior art by Valentino, Holman, Oliver, Howard, Miller, Foster, Siergey, and Johnny Edgar. COMIX WAVE is story-oriented and I intend to publish six of them

in 1982, so there will be room for some good art work. Let's see what you've got. You'll get some copies, exposure, and, if we start to show any profit, some money. I want to thank Mark of Berkeley's Best of Two Worlds for putting up a nice display of the minis and other newave zines. If you're in that neighborhood (2512 Telegraph, Berkeley) on Sunday, Sept. 27th, you can get in on the ECLIPSE party & hobnob with folks like John Pound, Steve Englehart, and Marshall Rogers.* The guys who do MONDAY FUNNIES are putting out a mag called GIRLS GALORE and they have room for art if you've got something of that nature. Send to them at Box 19818, Portland, ORE 97219.* I've seen the cover for Michael Roden's QUEEN OF HAIRY FLIES. Looks like a winner.* Art show at Farm Gallery, 1499 Potrero Ave., SF, Oct 12--Nov 20, 1981. Art by Guy Colwell, Jay Kinney, R. Diggs, Justin Green, Bill Griffith, Spain, and many others. Reception Fri Oct 16 7-11. Info: 826-4290.* Bill and Zippy at Comics and Comix on Sat the 26th all afternoon. Bill will be signing the new anthology of his ZIPPY STORIES.* Don Fiene's R CRUMB CHECKLIST ought to be out soon from Boatner Norton Press. Check your local store. It will be distributed in California by Pacific Comics, 4887 Ronson Ct., Suite E, San Diego, CA 92111.* Get in on Guy and Sally's REAL ART LETTER. POB 31508, SF.

MEGA-SERIALS

We seem to be living through an era of mega-serials, STAR WARS, SUPERMAN, OMEN, etc. The idea is totally commercial. If you saw the first one, you have to go to the second and the third. It worked very well during the forties. I was hooked on stuff like DICK TRACY FIGHTS CRIME, THE PURPLE MONSTER STRIKES, SUPERMAN, BATMAN, and (whew! choke! wheeze!) THE BLACK WHIP (Linda Sterling in what was a 15 chapter bondage western, a Zorro imitation, but what the hell--). I was a true serial junkie and I never forgave my father when he punished me for some stupid thing (mud on my mother's clean linoleum? flipping up some girl's dress? who remembers.) by not letting me go to see the last chapter of THE TIGER WOMAN. Let me tell you, last chapters are where it's at. That's when you find out who the man in the iron mask is and see all the bad guys get their just desserts. 15 weeks and you've got it sewed up and the theaters have all those nickles and dimes in the bank. I hate to break your hearts, when you stand in line for hours these days and fork over five bucks to see THE EMPIRE STRIKES BACK, but it was nickles for kids and dimes for grown-ups back in 1942-43. I remember when the first drive-in opened in our town, the STARVIEW on 48th Street--you could pile as many people as you could in one car and go in for a buck. The record was something like 16 or 18 people. Those early serials were a good time. No gore. No real blood. No million dollar special effects. At Republic and Columbia, they made that stuff up as they went along, but it was thrilling. Today, you have to wait years to see what's going to happen to Luke and Han Solo. What kid is going to remember that long? A lot of kids who saw STAR WARS went through puberty before THE EMPIRE STRIKES BACK and didn't even care that Lucas wasn't doing the story sequentially. It was a bore after the snow scene for me. And the heroes get hurt, jeez, what kinda shit is that? Heroes don't get hurt. No hero in the early serials even got his pants creased or torn; Well, maybe Jungle Jim once in awhile-- that's Jim in RAIDERS OF THE LOST ARK calling himself Indiana Jones, but you never saw Jim, did you? He was portrayed

in the movies by Johnny Weismuller. He was the true Tarzan (though Buster Crabbe had his good points). What I see in all these new versions of the old stories is incredible advancements in technology (photography, special effects, Dolby sound), but no advance at all in story. And the loss in values is pronounced. What made the Weismuller Tarzans stand out was the family structure and the morality they advocated. Man lived in harmony with nature in Tarzan and anyone who tried to upset that harmony found Tarzan there to restore it. Jane was mother and lover and she didn't exist on film just to be sexy (like Bo Derek in the recent remake). In RAIDERS, most of which is ripped off from various Tarzan movies, Jones is not interested in restoring the natural order, rather he is a competitor for the prize, as much a killer as Belloc. RAIDERS, of course, is a closer reflection of contemporary America; the Weismuller Tarzans and Jungle Jims were idealistic and perhaps nostalgic even in their own time, but I can't help preferring them to these new blood and gore terrorist fantasies. Now when I say new, that word needs to be qualified, because these recent films are not new at all. They're all remakes of earlier material.



Congratulations to my friend, Clara Felix, who has just published the first issue of her nutrition-oriented newsletter, THE FELIX LETTER.

-Clay



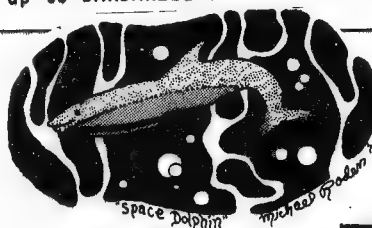
ESCAPE FROM NEW YORK calls to mind several earlier works in the same vein, BRAVE NEW WORLD (1931), 1984 (1948), FARENHEIT 451, and THE TIME MACHINE. Compare ESCAPE FROM NEW YORK with SOYLENT GREEN. Same concept basically. The people (prisoners) just haven't been processed yet. Ever notice that technological progression seems to parallel human regression? In all of these futuristic progressions or projections, humanity remains basically uneducated and inarticulate. HEAVY METAL seems to imply that men will regress to near animal level in the deep future. Why? Who can believe those inarticulate creatures could manipulate that complex instrument panel in that space pod? If you think at all during HEAVY METAL, you'll find it a mess. It's a loud, disgusting, dehumanizing, degrading film. The beautiful artwork is degraded by the stupidity of the stories and the banal dialogue. This is the most intellectually sterile animated film since

THE NINE LIVES OF FRITZ THE CAT. It's even worse from a moral standpoint. Good vs Evil with evil getting 99% of the action. Well, there isn't anything new about that, is there? You can't bring God onstage, because he doesn't play well. Evil is dramatic therefore evil is always the focus. Hell, no one leaves SUPERMAN II without knowing General Zod (Terence Stamp) won the battle. So he was tricked in the last reel. So what? He was obviously superior all the rest of the film. With or without the glasses, Reeve plays the character as a wimp. Evil is the hero in HEAVY METAL and his demise at the end is a crock of

you-know-what. That inarticulate girl riding that bird off into the sunset at the end (like the singing cowboy of the forties) was one of the sappiest endings I've ever seen on film. I didn't believe it for a second. And no respectable science-fiction writer would have done anything like that. In HM, we're stuck with evil as hero. Now, in WOLFEN, we come to the same thing, and it's curious because the wolves are not supposed to be evil. What we are told is that they are protecting their territory. From their point of view, man is the savage. Yet the film presents them as a negative horror, killing, maiming, and mutilating. In the end, the hero (a cop a la dirty Harry--indeed, he even says the same lines with his woman co-star, but these directors let her live; Harry's woman sidekick was offed on Alcatraz by a revolutionary.) sides with the wolves and saves his life. What happens in this film is we are treated to an overdose of evil and gore visually, while we are told by the Indians that these wolves are the good guys, just defending their turf against the billionaire redevelopers. They don't want you to walk out of this one singing "Sweet Violets." And VICTORY? There's a cheesy number. The last time I saw it it was called THE LONGEST YARD (remember Burt Reynolds organizing the cons into a football game against the guards?). Well, the cons are the same, but this time they play the Nazis a game of soccer. Nothing wrong with remakes, but they ought to be better and I just don't feel that HEAVY METAL measures up to BARBARELLA. C.G.

NEWAVES: You can get the following from Timothy Fay, Teenage Lobotomy Productions, 729 Kimball St., NE, Fridley, MN 55432. STOMPER FUNNIES 3. 25¢/stamp. TANNA AND SHERU (24pp, 5 x 8 1/2 children's story), and COL PUD'S SINGLE SHOT, a 16-pager, 8 1/2 x 11", funny animal drawings. \$1. TANNA is \$1.25pp.* Michael Roden will send you his CITY OF BONE COMIX for 50¢/stamp. 611 Garfield Ave, Milford, OH 45150. a mini. 200 printed. Order MOLDO REMAINS at the same time 75¢/stamp.* You know how viable a movement is by the number of projects underway and there are so many newave zines in the works they are virtually uncountable. Tom Brinkman is still collecting art for TATTOOED PAPER. Jamie Alder is putting together INDUSTRIAL TOILET PAPER. Dan Taylor plans a zine called NEWAVE KARTOONZ. I have half a dozen minis in progress and a lot of art toward COMIX WAVES 5 and 6. David Miller will do the cover for 5. Cover of 6 is in from John Howard. In Texas, Brad Foster is working on a new issue of FEVER PITCH and has a lot of solo minis out. I liked his UNKNOWN COMICS HISTORY mini so much I asked him to condense it for the centerfold of COMIX WAVE 4.* I've heard Denis Kitchen is planning a music oriented comic to be done quarterly.* Folks planning to order comix and things through the mail, I advise you to get the orders in now. People start mailing Christmas stuff in October and the mails get messed up. -Clay Geerdes

SUZIE AND JOHNNY is a new one from England with art by Antonio who acknowledges his debt to Rand Holmes. I think those who liked "Wings over Tijuana" will find "The Morocco Run" just as much fun. Antonio is the artist who did AMAZING LOVE, RAW PURPLE, and HOT NADS. SUZIE is \$3 pp from Last Gasp, 2180 Bryant, San Francisco, CA 94110.



The Laid-back Adventures of SUZIE AND JOHNNY

ICHTAL LAKE



TIJUANA BIBLES

Found a warehouse in Kentucky with this four volume set of SEX IN COMICS, the most extraordinary complete history and collection of Tijuana Bibles I've ever read! These volumes are beautiful and a MUST reading. Besides pages and pages of history, these volumes reprint over 300 COMPLETE BIBLES IN FULL SIZE! \$10.00 per volume. \$35.00 per set of four. \$1.00 postage. \$1.00 insurance (optional) (not responsible for uninsured crates). No cash, please.

Volume One: 191 pages. Period covered: The birth to 1937. Reproduced in full the stories of Boots, Count Screwloose, Charlie McCarthy, Blondie, Gasoline Alley, Smitty, Popeye, Joe Palooka, Tillie the Toiler, Alley Oop, Andy Gump, Dick Tracy, Hairbreadth Harry and many more.

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Volume Four: 143 pages. Covers 1937 to End. Popeye & Ann More, Betty Co-Bd, School Days, Flash Gordon, Betty Boop, Mickey Mouse, Smokey Stover, Little Anna Mae, Traveling Preacher, Blondie, Mopsy, Sex Slave and many more.

DAVID EDWARD TARUSCH POB 218711 HOUSTON TEXAS 77218 USA



guide cause the same thing to happen to ugs? A few years ago Donahue, the publisher of ZAP 1, the "Plymell" Zap, was selling copies of the book for \$20. An eastern collector bought his last five, went home with them and sold them for \$65 each. Not long after that I saw copies hanging on dealers' walls with price tags of \$150-200. What happened was that within the space of a year or so, collectors became aware of underground collecting and the collector/dealers who had stockpiled early ugs began to cash in on their mags. (See page two)

Preview shots on this issue are from EL VIBORA 20-21, the Summer double, and RIP OFF COMIX 9. Centered is cover of the Spanish edition of the color Freak Brothers anthology.



© EL VIBORA. 1981.

COMIX WORLD 182. October 15, 1981. © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logo by Jack D. Zastre.* I just saw the full-page ad in THE BUYER'S GUIDE for THE OFFICIAL UNDERGROUND COMIX AND NEWAVE COMIX PRICE GUIDE by Jay Kennedy. This raises some interesting questions. What makes it official? Says who? Does this mean that Kennedy and his publisher, Jerry Weist, intend to tell the rest of us what we're going to pay for a collectible ug comic? How are these prices going to be determined? In the overground price guide, you get the attention you pay for, which makes comic collecting a rich man's game. Most of the information in that guide is arbitrary and a lot of it is ridiculous. Looking through a ten year collection, one sees how prices were manipulated and the market escalated into the hands of a few millionaires. Middle-range dealers have been harmed by the Guide more than helped because they are pressured into asking unrealistic prices for books which are far from rare. Will this underground

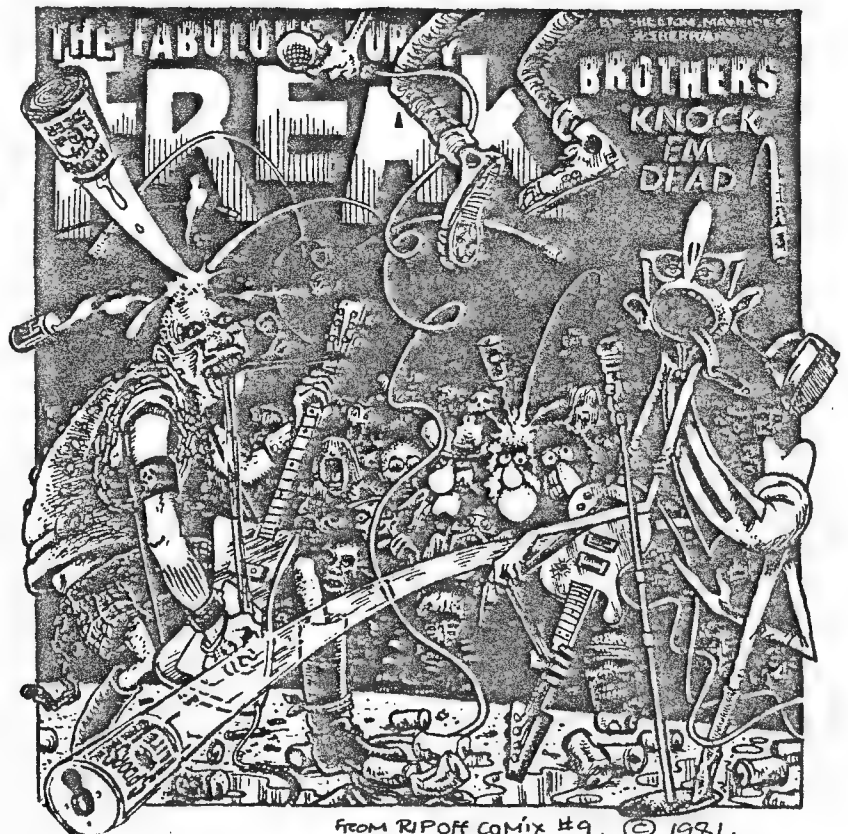


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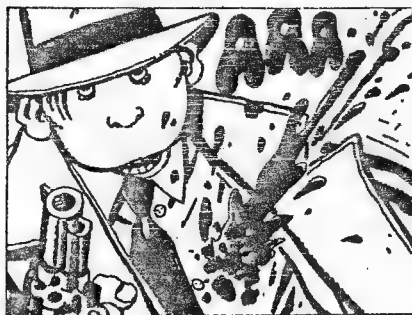


FROM RIP OFF COMIX #9. © 1981.

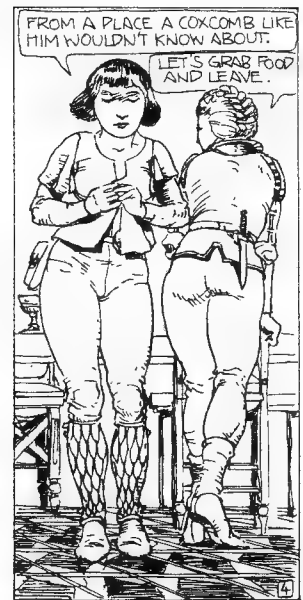
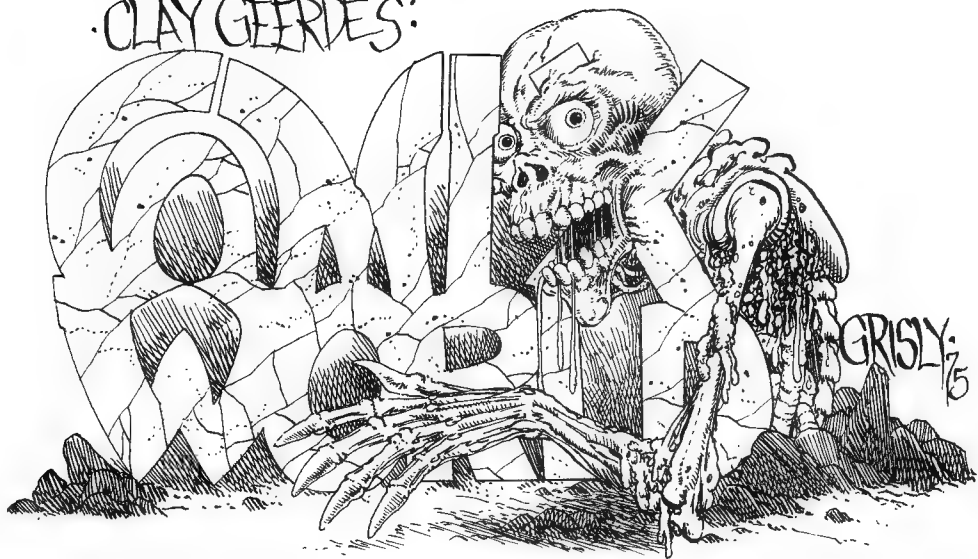


UG PRICE GUIDE (cont'd). Let's backtrack a minute on listings. The first published listing of underground comix was done by me for Straight Arrow Books in 1973. This initial bibliography cited only ug comix (32pp, color covers). The decision was not made by me, but by Alan Rinzler and John Goodchild. I explained that at the Berkeley Con of 1974 to Al Davoran who was bugged that Promethean was excluded. I agreed with him, but it was editorially decided at that time to exclude fanzines, prozines, mini-comix, etc, and include only bonafide ugs. Only a handful of people were collecting ugs at the time, but none were accessible to the editors of the book, so they were not considered a source. Copies of the listing were sent to the publishers (Print Mint, Rip Off Press, Last Gasp, Krupp) for verification and correction. Mark Estren's A HISTORY OF UNDERGROUND COMICS was on sale at the 1974 Con (sold only a few copies). In the next couple of years, it went through several printings, making a huge profit for SAB (ROLLING STONE's book division). I was paid a small sum for the rights to my photographs and a smaller sum for the bibliographic work. The artists, because they had signed releases several years earlier, got nothing for their artwork (a real ripoff considering the book was mainly an anthology of ug art with Mark Estren's master's thesis pasted around it).

What the Estren book did was expand the general interest in ug comix via a bookstore audience and kill the possibility of an authentic history. As you artists know, I had been going around conducting interviews and taking photographs for my series of reports which ran in the L. A. FREE PRESS. I had planned to do a book on comics very different from the one Estren did--He was not a comics historian at all, did not connect Crumb with his thirties roots, was more a sociologist who saw the comix related to sixties culture rather than to tradition. I shelved my book project and concentrated on developing the newsletter. In 1975, a New York collector named Shelby Kirch came out with his own list of ugs. He sold copies for a dime. His list included all of the books from my bibliography and what we would now refer to as minis or newaves. If it was published outside the Eastern establishment, Kirch considered it underground and put it on his list. Shortly thereafter, Jerry Weist (who owns a company called The Million Year Picnic, or owned it) published his UNDERGROUND COMIX CHECKLIST. American Comic Book Company out of L.A. published an extensive listing with some rather exorbitant prices in one of their regular BUYER'S GUIDE ads. Last year, I published THE COLLECTORS' GUIDE TO NEWAVE COMIX as my contribution to the listing mania. Now Brad Foster in Texas and Bob Fowler in Mountain View are both working on complete listings. We've come a long way, baby. Soon we'll have more lists than we can file. I want to remind you all before I forget it that the most extensive bibliography of ugs to date was done in CALIFORNIA COMICS by Bill Loudin.* Send Clark Dissmeyer a couple of bucks and get AND/OR and NEW TWIST COMICS. Clark will always make you laugh. 105 N Esther Street, Fullerton NE 68638.* From Steven Scharff: EVERYTHING YOU'VE ALWAYS WANTED TO KNOW ABOUT FUNNY ANIMALS BUT DIDN'T KNOW WHY TO ASK. 50¢/stamp. An extra 25¢ for a colored cover. 516 Buchanan, Hillside, N J 07205.* Jeff Nicholson's ULTRA KLUTZ (standard ug) is \$1.25 from Last Gasp, 2180 Bryant, San Francisco, CA 94110. Most of the ugs listed in CW are available through this company. Adults only on most ugs, so include an age statement with your money.* Two new ones from Krupp: BIZARRE SEX 9 and POWERPAK 2. Preview panels next ish.* Would you believe any normal human being would eat taco sauce on a twinkie (ding dong)? Well over 30 people did at the Zippy promo at Comics and Comix in Berkeley last week. Cost the owners a book a ding dong, too. That's a lotta bucks. Winners got their books signed by Bill Griffith. Party was organized by Jim Buser and Tom Walton.* Bob Beerbohm hosted the artists from ECLIPSE 3 at Best of Two Worlds the following day (Sunday). Nice art show and jam. Marshall Rogers, Trina, Steve Leialoha, Steve Englehart, and John Pound were all on hand. John's living in Eureka now. Looks healthy. Painting a paperback cover and an issue of SAVAGE SWORD OF CONAN.* The place to boogie this Hallowe'en (Sat nite, Oct 31) is at Longshoreman's Hall in North Beach where Louis Abolafia is putting on the EXOTIC-EROTIC HALLOWE'EN BALL. (BASS tickets). Abolafia is filling in the gap left by the hooker's yearly masquerade ball. He thinks of the bash as an extension of the love-ins, a circus for grown-ups, a way of gathering the tribe for a yearly rite. He promises 4 newave bands, strippers, a Mr & Ms Nude World Contest, and lots of other trippy visuals. Longshoreman's has fond memories for those of us who attended Ken Kesey's Trips Festival there in 1965. It was the Trips Festival that kicked off the acid-rock scene that filled the Avalon and Fillmore Ballrooms for years after. Come down.* Subscribe: \$6 for 24, \$11 for 48. C.G.



CLAY GEERDES:

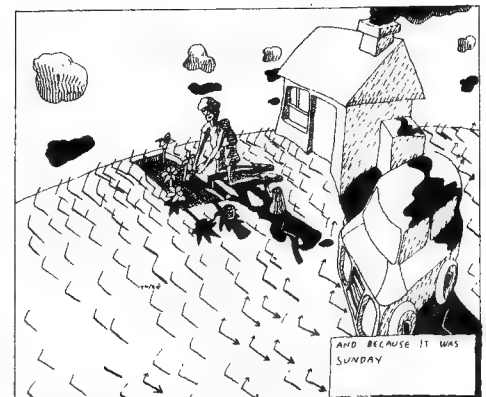


© Steph Campbell, 1981. INKSPOTS 2



© REED WALLER, 1981

COMIX WORLD 183, October 31, 1981.
 © Clay Geerdes, Box 7081, Berkeley CA 94707. All Rights Reserved. Logo by Tim Boxell. If your sub is nearly expired, renew now for \$11 (two years/48 issues). Rates go up in January. As usual, my last mailing of the year will be in late November so if you want to advertise or pass along any info, get it to me now.* I read Don Fiene's R. CRUMB CHECKLIST and have to admit being impressed. Definitely a first-rate bibliographic work. One might ask why this list now when Crumb is only 38 and appears to be as productive as ever (WEIRDO 3 is mostly Crumb art.), but I'm sure all of Crumb's fans will love the book for the work in progress it is. Fiene's cut-off date was December 1980 so work that was done after that is not listed which means you have to keep your own addendum. At a couple of points, Fiene suggested that Crumb contributed original material to the Berkeley BARB and the L. A. FREE PRESS and the L. A. STAFF. To my knowledge, he did not. Much of the work that appeared in the underground papers originated in the East, first in YARROWSTALKS, then in the EAST VILLAGE OTHER. Since the Underground Press Syndicate members could reprint anything that appeared in a member paper, this meant Crumb's HEAD COMIX pages were up for grabs as soon as they appeared in EVO. When Max Scherr saw the first ZAP, he treated the comic as an ug paper, blowing up a WHITEMAN panel and using it for a cover on the BARB; inside, he reran the entire WHITEMAN story. Later, Crumb was to become upset at such ripoffs and have his (then) lawyer, Albert Morse, write threatening letters to the editors of the papers telling them to knock it off. (more on p.2)** Next to you is Reed Waller's OMAHA, THE CAT DANCER star of a funny animal novel in BIZARRE SEX 9. Excellent. \$1.50.



© Philip Kanlidis, 1981.

INKSPOTS 2

INSPOTS 2 is Australia's answer to METAL HURLANT, ECLIPSE, et al. The new issue is 64 pages long, magazine style, printed on nice book paper, and it has a second smaller comic book inserted. As with the first issue, this one contains a mixture of traditional and experimental graphic art, most of it superlative. This one contains: "As Beautiful as the Chance Encounter of a Sewing Machine and An Umbrella on a Dissecting Table" by Daryl Lindquist and Steph Campbell; "Rule Britannia" by Philip Bentley and Chris Johnson; "Nunk Turp" by Philip Kanlidis; "The Summer of 67 77" by Bentley and Colin Paraskevas; "Suburbio Nightmaro" by Kanlidis; "High Stakes" by Russell Edwards, Greg Gates, and Stuart Mann; "Files" by Malcolm English; & many others. \$7 by airmail from Minotaur, POB 253, Doncaster 3108, Victoria, Australia. \$4 by surface mail (3 mos). C.G.

A FIRST FOR INKSPOTS: WORLD RECORD FOR THE GREATEST NUMBER OF NUDES IN A REPRODUCTION INGRES PAINTING. (by Chris Johnston © 1981)

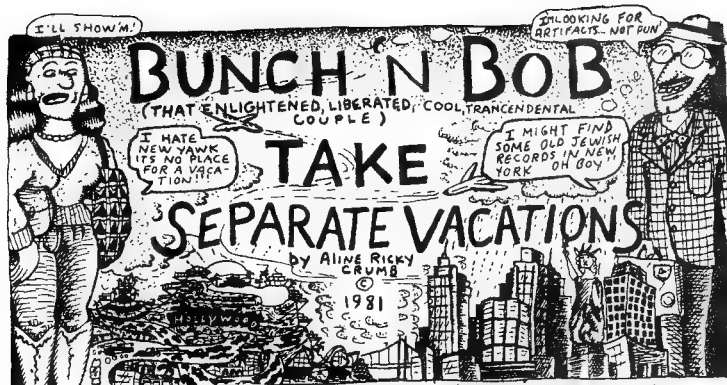


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LE SOURCE

LE SOURCE

LE SOURCE ET 25 ANS



(A BABY GIRL FOR ALINE + BOB - Sophie, born in October.)



© MORRIE GASSEL 1981.

WEIRDO 3.



© R. CRUMB, 1981.

WEIRDO 3
\$2.75 PP
FROM
LAST GASP
2180 BRYANT
SAN FRANCISCO,
CA 94110.



© JOHN HOLMSTROM + J.D. KING 1981.



© R. CRUMB, 1981.

WEIRDO 3.

POWERPAK 2

More of the tri-
via of Aline Crumb.
Whether or not this
endless catalog of
Aline's neurotic
preoccupations is
art or not, I'll
leave to the reader
to decide. A nice
cubist cover.
\$1.50 from your
local dealer.

C.G.



© ALINE CRUMB, 1981.

CRUMB CHECKLIST cont'd--to my knowledge, Crumb did not contribute any original material to the BARB, FREEP or STAFF. The L. A. STAFF was formed by Bryan Kirby and his staff in a rebellion against Art Kunkin and the FREEP. I wrote for STAFF circa 1972-3 and we did not run anything original by Crumb. A couple of his FRITZ panels ran with a long article I did on the Crumb character and what happened to it when Bakshi put it on film. The Fritz fiasco is recounted in Fiene's book and I won't rehash it here. At the end of the Checklist is a complete biographical outline which contains just about everything Crumb ever did personally or artistically. It has Crumb's approval. Fiene notes that the Alessandrini book on Crumb is being translated from the French and will be published soon by Boatner-Norton press. PORTLAND UNDERGROUND COMIX #1 is available from Pastime Publications, POB 19818, Portland, ORE 97219. \$1.50pp. A mix of ug, newave, and fantasy material.* WEIRDO 3 has a lot of nice Crumb in it, plus a few new stories by folks like John Holmstrom, Terry Boyce, Morrie Gassel -- even a few pages of drawings by Crumb's brother, Max (bit of nepotism there). There is a lot of far out stuff by Gene Deitch (a nod to history here), some new foto-funnies, but the best hit is Crumb's illustrated version of James Boswell's Journal.* CEREBUS 30 is \$2 pp from Dave Sim, POB 1674, STA "C" Kitchener, Ontario, Canada N2G 4R2.* If you write/draw re magic, health, zen koans, witchcraft and stuff, you might get into MAGICAL BLEND. Write to Melissa Snowind, POB 11303, SF, CA 94101. Latest issue is \$4.* An article on the FREAK BROTHERS by Sally Harms in the latest REAL ART LETTER (\$1 from POB 31508, SF94131.* HALLOWEEN, a mini by Michael Roden. 50¢/stamp, 611 Garfield, Milford, OH 45150.* Latest COMIX WORLD mini is DANCE OF DEATH 2 with work by Jane Oliver and Larry Todd 50¢/stamp.* MODERN ECONOMICS is 50¢/stamp from John Cosgriff, 1198 Cheltenham Rd. Elk Grove, IL 60007.* TELE-TIMES 25 is \$3 from Bruce Duncan, Berkeley Inn, Rm 414, 2501 Haste St., Berkeley, CA 94704. Art by Dissmeyer, Ace Backwards, Brinkman, Gibson.

Infiltration? P. 59 of EPIC #9 has an article by David Kasakove on the underground horror comix, the neo-ECs. Reprinted in all her glory for that teen audience is the Leather Nun (Sheridan's splash panel).* Diane Noomin sent me a ticket to THE DIDI GLITZ STORY. It was not a blacktie crowd that waited for the lights to go up in that reconvered Presbyterian Church now known as the Julia Morgan Center (before this, it was R. G. Davis's EPIC WEST). The place was filled with scarred brown pews and about 50 people, among them Diane, Bill Griffith, Paul Mavrides. Stage right is Didi Glitz' Priority Pie--Sex, Totally Outrageous Outfits, Golden Cadillacs (her favorite mixed drink), Onion dip, Miami Beach, Fascinating Devastating Love Affairs, all the facets of the urban American dream, the wheel of kitsch and gloss. What is Glitzism? Camp? Trash? Tastelessness? Didi wears patten leather and gold lame and mini skirts, favoring colors like pink and chartreuse--she's like a feminine Liberace. Diane Noomin's comic material is perfect for The Nicks. The Nickettes were introduced to the world of comixdom back in 1971 when Dan O'Neill and Ron Turner hung out at their midnight shows at the O'Farrell Theater in San Francisco. Ron was always giving them the latest YOUNG LUST and it made the rounds of the dressing room with a joint and Denise's bottle of Southern Comfort (She liked to imitate Janis Joplin in those days.). When we got an underground comix convention underway in Berkeley in 1973, it was only natural that the Nicks should come and do the characters. There was Blondie and Wilson's Beatrice. Now Didi. Funny. Go.

"It should have been fifty pages longer."

— Charles Garofalo; Wayne, N.J.

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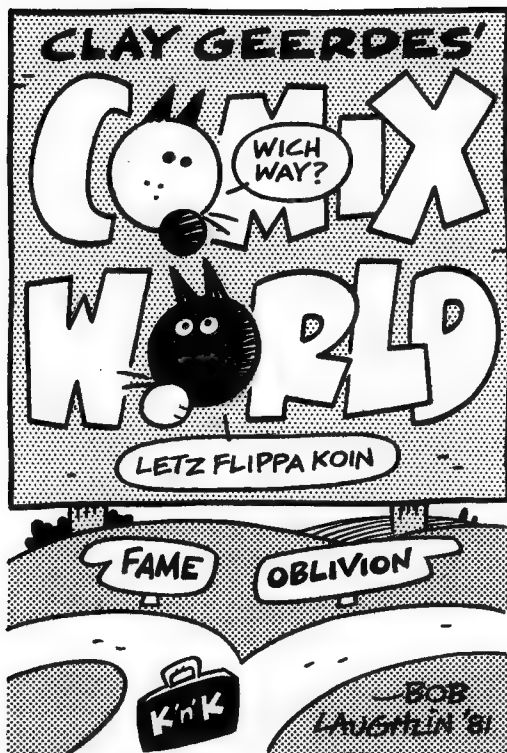
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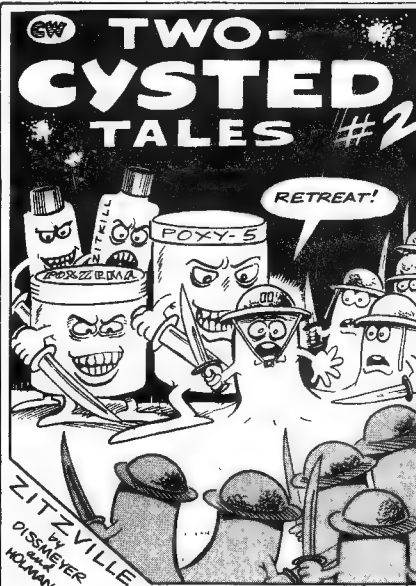


from her, 418 East 3rd Av., Roselle, N J 07203. From the list of minis in IJ, I'd say a lot of you have been in touch with her already.* A 28-page xerox comic from New York, Patrick Howe's BERNICE X & HER TELEPHONE, 545 Ea 5th St. NYC 10009. Write and ask if he has any for sale. No price given? It would be foolish for me to duplicate material which is going to appear in the Kennedy UNDERGROUND PRICE GUIDE, so I have decided to include all the material I have for THE COLLECTORS' GUIDE TO NEWAVE COMIX 2 in COMIX WAVE 5. Ads will go in this issue, too. The issue will be mailed to everyone on my mailing list (at the equivalent of two newsletters). It will go out either this month or January. I never mail in Dec.

-Clay Geerdes



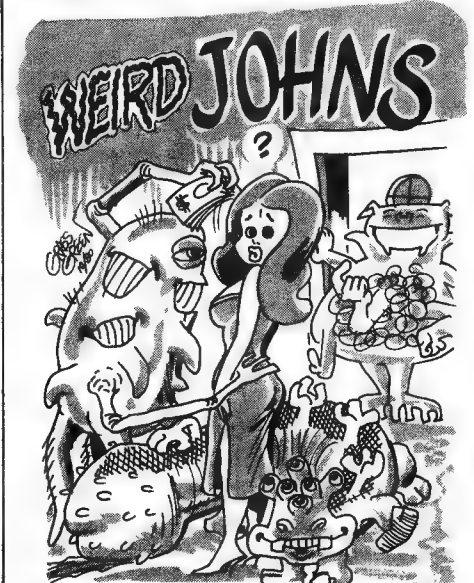
COMIX WORLD 184, November 10, 1981. ©Clay Geerdes, Box 7081, Berkeley, CA 94707. Members may renew now for \$11 (2 years). Rates go up January 1. Logo by Bob Laughlin, creator of Kitz 'n' Katz.* New UGS this month: PHOEBE AND THE PIGEON PEOPLE 3, AFTERSHOCK. SPIRIT 31. review shots next issue.* BIZARRE ESCAPADES 3, 75¢/stamp, Ben Adams, Rt 2, Box 27, Madelia, MN 56062.* 8-HOUR COMICS, Clark Dissmeyer, 10¢/stamp, 105 N Esther St., Fullerton, NE 68638.* THE INSIPID SIX 1. John Howard. 50¢/stamp from Brad Foster, 4109 Pleasant Run, Irving, TX 75062.* Top right is a page from Steve Lafler's GUTS, a 24 page, B/W, full-size comic. Well-drawn funny stuff. 65¢/40¢ stamp from Steve, Box 982, Eugene, ORE 97440.* On the cover of the NATIONAL ENQUIRER, we learn "The Real Truth About Brooke Shields." She has a zit on her left cheek! Not just a big Barbie doll at all, but a live human just like us! Speaking of zits, Clark Dissmeyer has written the second issue of TWO-CYSTED TALES 2. Hilarious zit gags illustrated by Par Holman. 50¢/stamp from CW. Holman did the back panel for Grass Green's WEIRD JOHNS (also 50¢/stamp from CW). Grass has a lot of new minis including THE GRASS GREEN THESIS ON SEX and CARDBOARD COMIX 2. Send Grass a buck and he'll send you a couple minis and his list. POB 10083, Fort Wayne, IND 46850.* Elayne Wechsler and I have been corresponding and she asked me what it was like in Haight-Ashbury in 1968. The answer covered two pages which are printed in the latest issue of Wechsler's INSIDE JOKE. 40¢/stamp



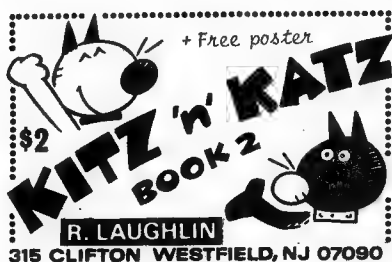
COMIX WORLD vs COMICS WORLD The conflict between Clay Geerdes' COMIX WORLD and STARLOG's COMICS WORLD has been resolved. STARLOG's new general interest magazine will be titled COMICS SCENE. The first issue is now on sale. I want to thank those of you who took the time to write letters to STARLOG and to express particular thanks to Howard Cruse, Robert Greenberger, and Bruce Sweeney, all of whom were instrumental in effecting the name change. The correspondence generated by this controversy has taught me a lot. I learned I had friends I did not know I had, people who appreciate the intent of what I have been doing for the past decade. At the same time, I learned who didn't give a damn. It's always nice to have the air clear.

-Clay Geerdes 11/7/81

I have to say I don't think highly of those t-v Charlie Brown specials. I find them highly negative for children, particularly for girls. The last one (YOU'LL NEVER FIND HER, CHARLIE BROWN) made the hackneyed point that Charlie Brown is never going to win and underscored the negative by teaching young girls they are losers if they don't look like Barbie. Who needs shit like that? Dennis Schultz has a cute mini out, PLAYFROG and its a dime and a stamp from 1040 Aurora, St. Paul, MN 55104.* You can get the COMPLETE ROCKET SQUAD from Matt Feazell for \$1 or (he trades) your comic. 2886 James Ave. S., #202, Mpls, MN 55408.* Now's the time to give yours friends a present they can't get anywhere else! 50 assorted COMIX WORLD MINI COMIX. \$20 pp. Give a gift sub. 100 minis--\$35.00 C.G.



LATEST MINI - 50¢/STAMP FROM CW.



Berkeley Barb Founder Max Scherr

Max Scherr, founding publisher of the Berkeley Barb and one of the most controversial figures in the East Bay counterculture, died of cancer at his Berkeley home on Saturday. He was 65.

Mr. Scherr's publication, the best known of the country's underground newspapers that flourished in the late 1960s, was a curious mixture of radical rhetoric and blatant sex advertisements.

The New Left admired his politics but despised the soft-core pornography of his weekly tabloid. His own staff, ill-paid by most standards, often squabbled with their publisher and condemned him as a "capitalist bloodsucker."

Born in Baltimore and educated as a lawyer, Scherr came to Berkeley after World War II and worked for a firm of legal textbook publishers.

He was then married to a former medical student, Juana Estrella Scherr, with whom he had lived for several years in Mexico City. He and his wife, from whom he later separated, had four children, three of whom survive.

After years of poverty and forays into radical politics, Scherr first came to local prominence in 1958 with his bar, the Steppenwolf, a wine and beer hangout on San Pablo Avenue for the bohemians and beatniks of the period.

Scherr was still tending bar there when he laid out the first issue of the Barb on his kitchen table in 1965. For months he hawked smudged issues in student coffee houses and cafeterias on Telegraph Avenue at 10 cents a copy.

"It was so ugly that no one else would help," he told a Chronicle interviewer years later.

But in its heyday in the late 1960s, Scherr claimed the Barb was selling 90,000 copies a week and was worth \$1 million.

At its best, the Barb was a weekly radical guide to anti-Viet-



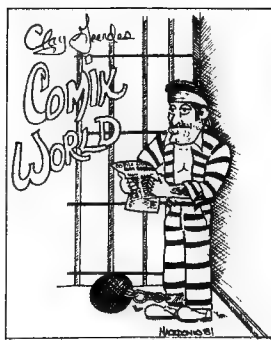
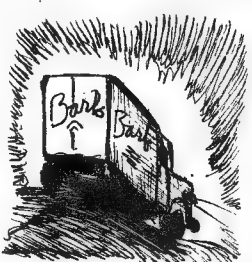
MAX SCHERR
Ex-publisher died at 65

nam War activism, social utopianism, the campus revolt, drugs and the sexual revolution. But the paper offended the women's movement because of its exploitative sex ads.

Scherr had a serious heart attack in 1970 and gave up the Barb in 1973. Under new management, the paper split in two in 1978, with the Barb concentrating entirely on politics and the sex ads going into a separate paper called the Spectator. The Barb itself died quietly in 1980, after years of dwindling sales and influence.

Scherr never divorced his wife, but in 1959 he moved in with a 21-year-old political science major, Jane Peters, by whom he had two children. Their 12-year union became the subject of a rancorous "palimony" lawsuit in 1975, which was settled out of court.

Scherr is survived by his five children and two grandchildren. Friends said yesterday there would be no memorial service. Plans are for Scherr's ashes to be buried in Mexico.



Rather the Barb's relationship to the amorphous New Left radicalism, antiwar, antiracist actions that are the Movement has been similar to the role that Scherr played as bartender at Steppenwolf—within the circle, but not quite a part of it; ready with his services, but never quite sure that he would be accepted in another role. "We had a kind of symbiotic relationship. We gave the news to the community. The community saw itself reflected in the paper and went out to act in the way it was encouraged to act by seeing that it had done something of substance. That's what a newspaper does. It gives a person a chance to see what he has done, to see how it looks to other people. In this, we have been effective in an eclectic way. In fact, some guys tell me we've been a revolutionary paper, a paper that gave people a chance to open up their own minds to ideas that are revolutionary and maybe do revolutionary things."

During the historic Oakland draft-board demonstration of October 1965, Scherr ran backward along the line of march from Berkeley to Oakland, selling the Barb and shouting: "Read the Barb; it's a pleasure not a duty." That slogan encapsulated the formula that allowed the Barb to reach, by early 1969, a circulation of 90,000 with a forty-man staff and an army of up to five hundred street sellers. Learning about New Left politics by reading the Barb was no more tedious than learning about anthropology by looking at pictures in the National Geographic.

From Laurence Leamer's PAPER REVOLUTIONARIES. New York: Simon and Schuster, 1972.

Protestors Injured SEE BELOW TRAIN PROTESTS GREATEST SINCE 1916



Vol. 1, No. 1, Friday Aug. 13, Berkeley, Calif.

PEACE ACTION
GTS CREEK, TUESDAY JUNE

BLACK DAY FOR BERKELEY
Thousands of demonstrators gathered in Berkeley today for a day of protest against the Vietnam War. The day was marked by a series of demonstrations, including a large march through the city center, a sit-in at the University of California, Berkeley, and a demonstration at the Berkeley City Hall. The day was also marked by a series of violent incidents, including the burning of a police car and the destruction of property. The day was a day of both protest and violence.

THE FIRST BARB AUG. 13, 1965.



MUTILATION MYSTERIES

Who needs 1500 cows ears, eyes, lips, genitalia and udders—and why? Do Sagarins pick US Army helicopters? Do coyotes carry leaves? What does the Bureau of Alcohol, Tobacco and Firearms have to do with cattle? Who wanted a small town editor looking for answers out of the way? Why did law enforcement tell Colorado media to drop the story, and why did they do it? Are humans next?

"Wasn't anyone in the mutilation phenomenon in much more than a few years ago? What parts of the mutilations were supposed to be? A part of an underground network? What steps should be taken to maintain anonymity between Mr. Lan and Orestes Phoenix, with a revealing image of 2000 dead sheep in the Valley, Utah, who were under the effect of a U.S. Army nerve gas?"

Run, California! We banned in Berkeley!

#529 1976

paper a success, the student movement and the protest movement, the war against expanding bureaucracy and the war against corporate expansion. BARB was written by people who prowled the streets and campuses. Many of them had horrible grammar, but they had the real stories. While the straight reporters got their information from police records and wire services, BARB reporters talked to the victims. I never wrote for the BARB in those days. I started writing short pieces for the L. A. FREE PRESS in 1968, a few years after the BARB started, and Max saw that those pieces were about Berkeley and Haight-Ashbury so he cut them out and re-ran them in BARB. Both papers belonged to the Underground Press Syndicate which gave all member papers unlimited reprint rights. This was a boon to the publishers who made money, but a disservice to the writers and artists and photographers who got little if anything for their work. The idea at the time was that we were all doing our thing for the sake of doing it, to contribute our writing and photos to the community, but we found out that the publishers were not into that concept as much as we were. So there were times when I was peeved at Max for lifting my FREEP articles. We met at a Magic Theater party (when the theater was on Shattuck Avenue circa 1973) and he asked me why I never wrote for him. I said well, I don't write that much and "I have a deal with Jack Burgess at FREEP; thing is, I liked Max a lot as a person, but I just didn't like his attitude toward writers, that he was doing them a favor by publishing them in his paper. He saw himself as a kindly old teacher, helping apprentice writers get their start, but we began to see him making a hell of a lot of money from general sex and massage parlor ads. It wasn't an easy conflict to deal with. Around 1972, Max hired Jim Schrieber to edit the BARB. I had met Jim when he covered the first UG COMIX CON (April 1973) for TIME MAGAZINE. His story got the ax, but we got along and when he took over BARB I went to work for him as a regular writer, doing two or three pieces a week. BARB died last year. Now Max is gone. I'll remember him. —C.G.

GOODBYE, MAX. The last time I saw Max Scherr was at one of Margo St. James' COYOTE Balls. He was making a film about hookers at the time. We had a few words and I asked him how his book was coming. He would never let anyone interview him for a time there because he always intended to tell his own story and publish it. I don't know what happened to that project. It may be in a desk drawer somewhere along with many others. The first time I saw Max he was selling copies of the BARB near the spot where the Free Speech Movement kicked off in Sproul Plaza at the University of California in Berkeley. He was wearing an old shirt and a pair of baggy pants, a small man with a lot of bushy beard and dark eyes. I think I took a picture of him, but I haven't been able to find the negative anywhere. Not surprising. A lot of water has gone under the bridge since those days and I've moved more than once. People bought the BARB. It was an ugly piece of shit, unprofessional as hell, cheap, a ten cent eight pager, but it had something the campus paper didn't have, a unique style. The writing was colloquial, personal. People read the BARB to find out what they were doing and saying. They read the EXAMINER to find out what the bureaucracies were saying was happening. Max looked into two things that were destined to make his

paper a success, the student movement and the protest movement, the war against expanding bureaucracy and the war against corporate expansion. BARB was written by people who prowled the streets and campuses. Many of them had horrible grammar, but they had the real stories. While the straight reporters got their information from police records and wire services, BARB reporters talked to the victims. I never wrote for the BARB in those days. I started writing short pieces for the L. A. FREE PRESS in 1968, a few years after the BARB started, and Max saw that those pieces were about Berkeley and Haight-Ashbury so he cut them out and re-ran them in BARB. Both papers belonged to the Underground Press Syndicate which gave all member papers unlimited reprint rights. This was a boon to the publishers who made money, but a disservice to the writers and artists and photographers who got little if anything for their work. The idea at the time was that we were all doing our thing for the sake of doing it, to contribute our writing and photos to the community, but we found out that the publishers were not into that concept as much as we were. So there were times when I was peeved at Max for lifting my FREEP articles. We met at a Magic Theater party (when the theater was on Shattuck Avenue circa 1973) and he asked me why I never wrote for him. I said well, I don't write that much and "I have a deal with Jack Burgess at FREEP; thing is, I liked Max a lot as a person, but I just didn't like his attitude toward writers, that he was doing them a favor by publishing them in his paper. He saw himself as a kindly old teacher, helping apprentice writers get their start, but we began to see him making a hell of a lot of money from general sex and massage parlor ads. It wasn't an easy conflict to deal with. Around 1972, Max hired Jim Schrieber to edit the BARB. I had met Jim when he covered the first UG COMIX CON (April 1973) for TIME MAGAZINE. His story got the ax, but we got along and when he took over BARB I went to work for him as a regular writer, doing two or three pieces a week. BARB died last year. Now Max is gone. I'll remember him. —C.G.

CLAY GEERDES

COMIXWORLD



EL VIBORA 22, 1981

The TIME BANDITS are midgets and they are the real stars of the picture, so how come no billing?

Why can't people learn from the experiences of others?

"Just because it happened to you, doesn't mean it will happen to me."

"Just because you got burned by that publisher doesn't mean I will."

"Just because the company ripped off your art doesn't mean the same thing will happen to mine."

"Why should I believe you? Who the hell are you?"

I spend a lot of my time giving people advice.

From my viewpoint, it's good advice.

Sometimes, people follow it. Usually, they don't.

New people come along every day who decide they will get into comics. Someone has told them they draw well and they ought to do something with their artwork. I get letters from many of these people every year and I answer all of them. I tell them what to expect if they send their art to A or B. I tell them who does what and how often. I tell them how hard it is to survive while waiting for a book to come out a couple of years in the future. I tell them if they want love and approval, show the art to friends and relatives. Publishers are in business to make money. Art is their product. Don't expect any approval from them unless you have the product they use. Few people have that product.

The publishers don't need you. They have more than enough artists to fill their limited number of books.

Only a handful of people are ever going to make a decent living out of comics. The majority are going to be frustrated all the time.

There are people out there who think the underground comics companies are viable markets for their work. I hear about people who are thinking of getting into undergrounds. I don't understand these people. It should be clear from the few comic that have come out during the year that the underground

companies are publishing very few books and those books are drawn by people who have been drawing for those companies for many years.

Undergrounds have prestige for many young artists. They have become a goal.

What happens? Maybe you do a one or two-pager and it gets accepted by Last Gasp or Krupp for an anthology comic like ANARCHY or BIZARRE SEX. \$50 a page. You're on your way. The months pass. No check. What's going on? A year passes. Still no check. No one is answering your polite letters. Is there anyone out there? Does anyone care? What's going on is simple. The book you're in isn't finished. One artist can hold it up for a couple of years. I know a few books that have been in the works for over five years. The artists who got their work in first have long given up on the book. When all the art is in, the book is usually laid out and printed, but not always.

(CONT'D P. 2)

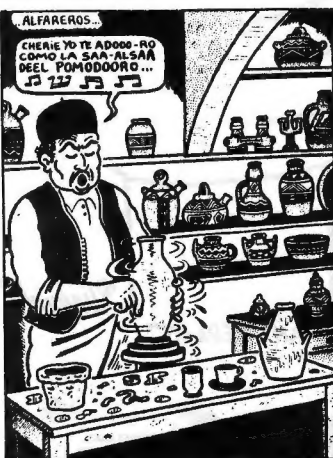
COMIX WORLD 185. Nov. 27, 1981. © Clay Geerdes, Bx 7081, Berkeley, CA 94707. World Rights Reserved. Illos around the edge of this page are from the 22 issue of EL VIBORA, the ultimate Spanish comic for adults. The artists are into politics, ultra-violence, weird sex, S/M, and lots of other pop comic topics. Information from Jose Berenguer Plaza Beatas 3, Barcelona, SPAIN.* If you still do not know why Dave Sim's CEREBUS is such a popular character, the page at your right should tell you a lot. In #31, MOON ROACH (any resemblance to MOON KNIGHT Coincidental) has a bit of a tête a tête with Cerebus. \$2pp from Sim, POB 1674, Kitchener, Ontario, Canada N2G 4R2.* An illo by Spain in Nov SAN FRANCISCO mag. Rap on Spain in REAL ART LETTER 5.



©DAVE SIM, 1981.

E-C fans will want to save their money for a trip to New York on March 27, 1982--the whole E-C crew will be at Dimensions Con at the NY Statler Hotel--Gaines, Feldstein, Elder, Kamen, and Kurtzman. Kurtzman is getting a lot of ink lately, interviewed in COMICS JOURNAL, now in SPIRIT 31 (by Eisner).* CITY LIMITS 2 is 25¢/stamp from Bruce Chrislip, 1562 E Olive Way #107, Seattle, WA 98102. C.G.

It's here at last--the book that all of California comic fandom has been anxiously awaiting for over 6 months: THE COMPLETE COLLECTOR'S GUIDEBOOK TO CALIFORNIA COMIC-BOOK STORES, 1982 EDITION! This is the encyclopedic reference for California comic-book collectors, listing where the stores are, what they buy, what they trade, and what they sell. This book is not just a simple "listing!" The GUIDEBOOK contains maps, addresses, phone nos., business days & hours, products, services, current wants, detailed commentary, and more! Only \$9. Money back guarantee. Eric Groves, 5415 Valley Ridge Avenue, L. A. CA 90043.





The publisher may get the last of the work when his bank account is too low and he has to wait for some of his accounts to pay up before he can go to the printer. He may be printing four at the same time and this means he will wait for the rest of the art for the other books before printing. Oh, you're still waiting for that first story to come out? Okay, it finally comes out. And you didn't get a copy or a check. Well, you wait some more. Perhaps another polite letter. You want to say, "WHERE THE FUCK IS THAT CHECK FOR THE ARTWORK YOU ACCEPTED TWO YEARS AGO, ASSHOLE?" but you have to eat those words, be a nice polite person. Finally, a check arrives. You may even get a copy of a comic book you're in, but not all publishers send out contributors' copies. You did it! You're actually in print. But what a shitty print job! All that cross-hatching gone to black. All those hours for nothing. Oh, you didn't understand about reductions. And the publisher didn't tell you. Well, why should he teach you what you ought to know already? Meanwhile, you have a lot of other pages floating around and you did them the same way. What to do? Write and ask to have them returned to you? No, no sense in doing that unless someone accepts one and wants to print it.

It's so easy for people who know nothing about the business. A young woman talked to me a few months ago about doing a comic book. She had an idea and wanted me to recommend some artists. I asked her if she had made a deal with a publisher. She hadn't. I told her that was the first thing to do, talk to a publisher about the idea and get a commitment. It is not true that a book will get published if you solicit the art first. You may get a group of artists to draw some stories for your book, then find out you can't get it published. They've done all their work for nothing then and how are they going to feel about you? You made them a promise when you solicited that work. You agreed to get the book out. There are a lot of unpublished books around these days. Back in the early seventies when the underground comix were booming, people got books together, knowing that one of the companies would get them out. It's not like that in the eighties. Now you find your publisher first, sell him the idea and the artists, get a concrete deal, then you start drawing.

It's been customary in the comix world to hype books long before they are finished. I used to print this kind of gossip, but I quit it. So many books never got out. Many weren't even drawn. Like VELVET VICE. Jim Osborne drew four pages of it which ran in an issue of ARCADE. People still have VV on their want lists. Like GONE. It was never published either. For the past five years, Spain and Wilson have been talking about a book, but they keep getting commercial gigs and the book hasn't been drawn. So COMIX WORLD only mentions books that exist these days, books I have a copy of.

People often ask me about various artists and I answer them honestly. If the artist doesn't deliver, that's the message. I know a lot of ug artists who have accepted money for work they never did. Some artists just say "yes" and add the project to a list that won't be completed this decade. Some need the money and they say "yes" even though the project is not their trip and they have no interest in it. Artwork done under such circumstances shows this lack of interest. Most of the artists I know have one attitude toward what they consider "commercial" work and another toward their personal work. An artists' own books are usually his best.

If you want to do a comic book, you ought to have \$3-5 grand set aside for the project (that's a 10,000 print run).

If you're going to publish it yourself, best consult with a good printer. There is a lot of technical information you must have.

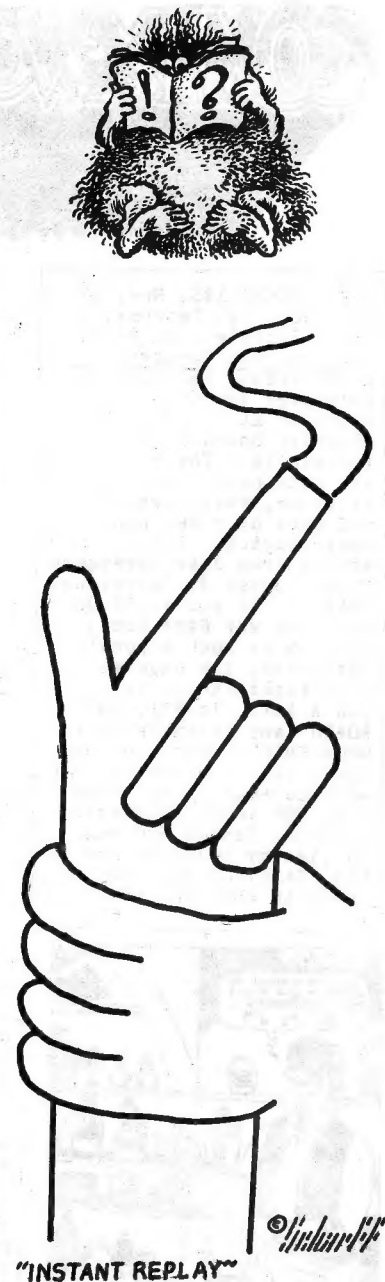
Distribution is going to be your major problem. If you make a deal with one of the publishers, distribution will become his problem. At the same time, you will lose control of the book.

If you decide to do it yourself, you may still want to consult a publisher about your cover. It may be possible for you to get in on a gang printing and save a lot of bucks.

You have to do a lot of thinking. Here are some questions. What makes you think an audience would want to read the book you have in mind? What is your book about? What can you do when an artist submits work that just doesn't fit what you had in mind when you asked him to join in the book? Are you simply doing a poor imitation of some other comic? Is there really anything unique in what you are doing? Are you locking into any contemporary trends that may be outmoded by the time your book gets out? Undergrounds, with their 2-3 year time gap, often contain topical material that is no longer of interest.

100
COMIX WORLD MINI-COMIX
\$ 3500 PP FROM CW/THROUGH DEC 31/81

"SPACED" by DON CHIN



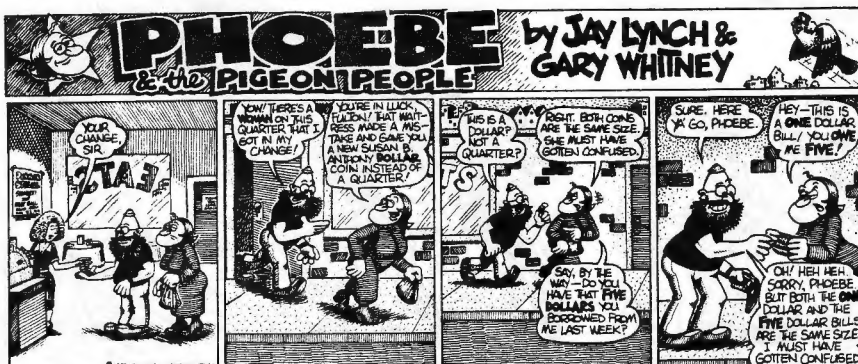
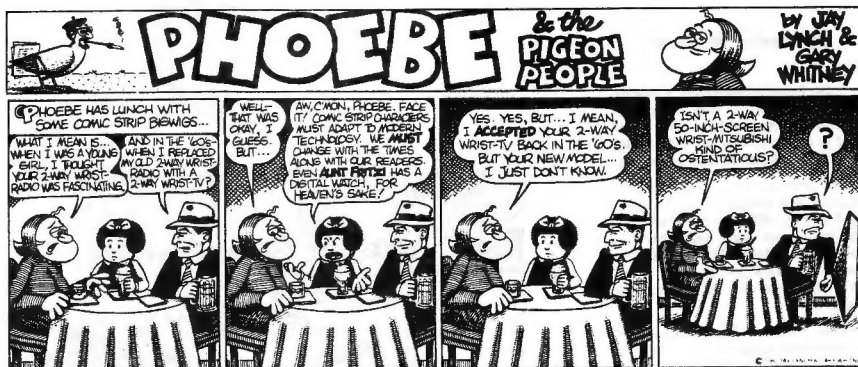


MERRY CHRISTMAS!



COMIX WORLD 186. December 15, 1981
 © Clay Geerdes, Box 7081, Berkeley, CA 94707. All Rights Reserved. Logos on this issue by Larry Todd and Jack D. Zastre. Jack has BAR WARS 5 and STREET MUSIC (minis) for sale. \$1 should get you both. P.F. #2, POB 2306, Winnipeg, Manitoba, CANADA. Larry Todd is in BAD GIRL ART 1 (16 pages, digest-sized) & you get that one from me for \$2 pp.* Denis Kitchen sent me a copy of PHOEBE AND THE PIGEON PEOPLE 3. Lynch and Whitney do the strip regularly, then collect it periodically. It's magazine-sized now. Hip, though often regional and esoteric, intellectual humor. \$1.50 from your regular dealer. Kitchen says he will have GAY COMICS 2 and SPIRIT 32 out this month. Look for the first SPIRIT COLOR ALBUM, a book (\$11.50 cover), this month.* Rip Off Press is coming out with a book, too--THE LOWBROW ART OF ROBERT WILLIAMS promised for January. On the underground panel in San Diego last Summer, Williams referred to the guys who draw up comix as "lowbrow artists," hence the title of his upcoming book.* If you like John Stanley and enjoy his witty short reviews of dreadful horror movies like THE CLONING OF RICHARD SWIMMER, you'll want a copy of John's book, JOHN STANLEY'S CREATURE FEATURES MOVIE GUIDE. \$8.95 (sold locally at COMICS AND COMIX AND BEST OF TWO WORLDS).* Frank Miller, current artist on Marvel's DAREDEVIL, will be around BEST OF TWO WORLDS, December 19-20. 849-1179 for info.* For \$10, you can get THE DALE LEE COOVERT DINOSAUR PORTFOLIO, Four nice prints by Justin Green, Simon and Kim Deitch, Rory Hayes, and Robert Williams. 5118 Denlinger Road, Trotwood, OH 45426.* From Timothy Fay and Jerry Collins--CERVINE FOLLIES 2, U-BOATS FROM ULTIMA THULE and OCTOBERFEST BAMBIOD STYLE. 25¢/stamp each from Tim, Teenage Lobotomy productions, 729 Kimball St NE, Fridley, MN 55432.* Rather than face failing eyesight and the misery of life on a kidney dialysis machine, Wally Wood committed suicide a few days ago. There is more than a little Wood influence in the work of Todd above and certainly Rand Holmes and Roger Brand owe him considerably. I read all of his SHOCK SUSPENSTORIES this week and he was without peer.*

Larry Todd had some difficulty with a foreign publisher recently and he has the following advice for "all American cartoonists dealing with foreign publishers:" "Do not accept contracts that specify payments in any other terms than American dollars, or your successive royalty checks may show a disconcerting tendency to shrink. Payment should be defined in terms of dollars. Your contract should contain breach-of-contract clauses, specifying penalties against publisher for underpayment, late payment, no payment, and failure to publish within specified period of time. Your contract should specify that you, as author/artist, have the right to subpoena all publisher records relating to your book, such as number of copies printed, number sold, average cost & price per copy, time and date of publishing. This right should be transferable to your agent/attorney as well. FORFEITURE: This is the worst threat one can make on a contract, though it sometimes requires going to court to actually force receivership of litigated goods. If the publisher breaches the contract and avoids dealing with the problem, a forfeiture clause can specify that he will lose all unsold copies of the book to the artist/author. It's a scary clause, but if a publisher balks because of it, don't deal with 'em; they're trying too hard to be safe." Todd letter dtd Nov 19, 1981.



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1981/82

Dr. Fredric Wertham

New York

Dr. Fredric Wertham, a psychiatrist who led a long campaign against violence on television, radio and in comic books, has died at the age of 86, his family said yesterday.

Wertham, who was born in Munich and emigrated to the United States in 1922, was credited with forcing comic book publishers in the United States 30 years ago to soften the violence in their products because of its effect on children.

He believed the portrayal of violence was harmful to the human psyche, and in the 1960s he extended his campaign to television, saying it had become a "school for violence."

Reuters



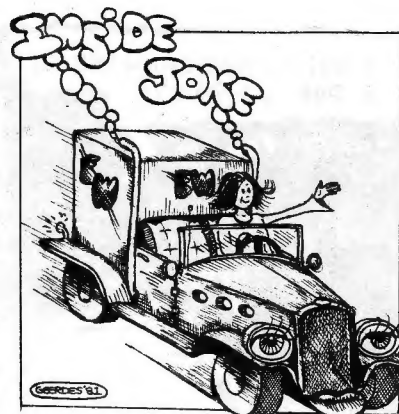
"What'd ya
starin' at me for?"



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PAR
HOLMAN



MEMORANDUM FROM:
Pen-Elayne Enterprises

THERE'S SOMETHING TERRIBLY WRONG
WITH YOU IF YOU THINK THIS



IS GOOD COMIC ART.

HOWEVER, INSIDE JOKE, A NEWS-
LETTER OF COMEDY AND CREATIVITY, DOES
CONTAIN GOOD ART & ARTICLES BY (NOT TO MENTION
SUBSCRIPTIONS FROM) CLAY GEERDES, STEVEN SCHARFF,
VERNON GRANT, VALENTINO, JAMIE ALDER, CLARK
DISSMEYER, BILL GRIFFITH, PETE SYLVIA, JIM
RYAN, DAN W. TAYLOR, GREG WADSWORTH AND OTHER
PEOPLE WHOSE NAMES I LIKE TO DROP (ACTUALLY
THE FIRST 4 OR 5 NAMES DO CONTRIBUTE THEIR
CREATIVITY)... BUT IT IS MORE THAN NAMES.
IT'S ADDRESSES — AND LOTS AND LOTS OF THOSE
ICKY THINGS AND FUNNY WORDS... IT COSTS NO
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WE DON'T DISCRIMINATE! NO MATTER HOW
STRANGE YOU MAY THINK YOU ARE, IT HAS
PEOPLE WHO ARE STRANGER, LIKE

Kip N. Ghoshin,
President

YOU CAN WRITE TO KIP OR ME, ELAYNE, AT
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PSST — CREATION CON-
JAN 9-10, 1982
SAN FRANCISCO HILTON!

